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AUGUST 1993 £1.70

WIN

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MACHINE KNITTING NEWS

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£300 WORTH OF COLOURFUL YARNS FROM BROCKWELL TO BE WON

1st PRIZE £150 x YARN
2nd PRIZE £100 x YARN
3rd PRIZE £50 x YARN

COMPETITION

From their mill in the Ryburn Valley in West Yorkshire, Brockwell manufacture all kinds of yarns to suit all your knitting needs. The area is traditionally the home of cotton, so this is one of Brockwell's specialities. As well as plain and mercerised cotton, they produce slub cotton mixtures, crêpe and bouclé yarns. These are also mixed with wools to produce interesting combinations. All components can be twisted to the desired thickness or number of plies — from two to eight ply.

Brockwell's new spinning department produces Aran and chunky yarns in both ecru and naturally coloured British wools. There is an extensive range of shade cards available, with a choice of over 300 colours.

For further information, Brockwell Yarns can be contacted at Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ. Telephone: 0422 834343.

First prizewinner of our competition will be able to select any yarns of their choice up to the value of £150. Second and third prizewinners have £100 and £50 to spend, respectively.

HOW TO ENTER

Study the eight clues below... the answer to each one is a colour. Write your eight answers on a postcard, or on the back of an empty, sealed-down envelope, together with your name and address. Post your entry to: MACHINE KNIT TODAY/BROCKWELL COMPETITION, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Tuesday 31 August 1993.

RULES

Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope. Prizes will be awarded to the senders of the first three correct entries checked after the closing date and will be allocated in the order they are drawn. All prizes must be accepted as offered and no entrant may win more than one award. Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified.

The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today*, or Brockwell Yarns.

Decisions of the Editor in all matters affecting the competition will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knit Today*.

1. **Don't wear this colour in front of a bull!**
2. **If you're feeling this colour, you are a bit miserable...**
3. **...and if you're feeling this colour, you've probably eaten too much!**
4. **In the song, this colour ribbon was tied round the old oak tree.**
5. **It's the colour of coal.**
6. **In the '...' means full of good health and vitality.**
7. **Some people hope Christmas will be this colour.**
8. **It's the colour associated with 25 years of marriage.**

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August 1993

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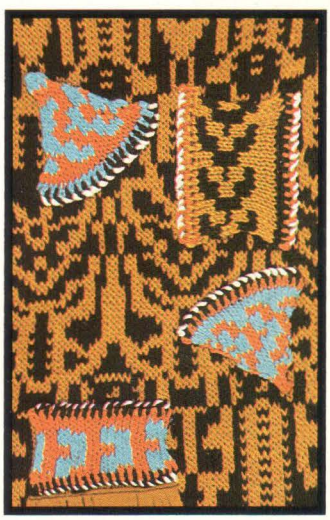

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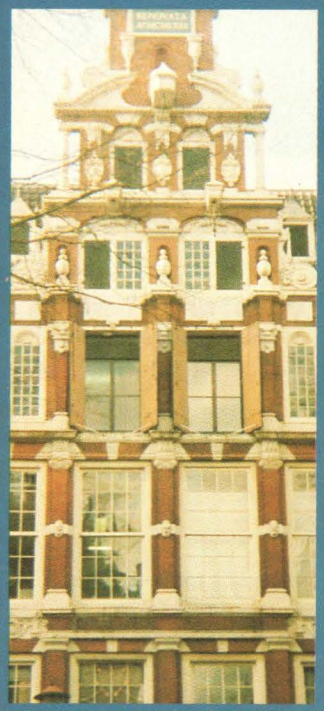
FOCUS

ON EUROPE

Penny Wright-Thompson ends this season's look at European knitwear fashion in Amsterdam



Beautiful Dutch gables

AMSTERDAM — DIAMOND CENTRE OF FASHION

The capital of the Netherlands is the ideal place to see what the elegant Dutch will be wearing next season. This beautiful city, built on a network of circular canals, has so much to offer fashion-wise. Perhaps the most desirable fashion accessory in the world — the diamond — has a lot of influence. Everywhere you walk in this city there are diamond factories, offering the most beautiful rings and necklaces, earrings and other adornments.

GREAT STORES

This capital city is very fashion conscious. Its streets are lined with expensive boutiques and stores offering the very latest designs. The main square, Dam Square, has the Royal Palace on one side and the main shopping areas radiate from there with eight streets running outwards from the four sides. Two other sides of the square have two of the largest fashion stores to be found in the city — Peek and Cloppenburg and Debijenkorp, facing each other and covering a large area of floor space on several levels. Further along a pedestrianised shopping street you can find a familiar C & A.

BEING SEEN

Amsterdam is a great city for evening promenades when young and old alike dress up to be seen 'about town'. The boutiques are full of designer label goods and it is obvious that in spite of higher prices here compared to Britain, people do take an interest in quality fashion and being able to show their good taste in the many fashionable bars and eating places around the city.

Without exception, the stores all have their own labels, and knitwear particularly, falls into two distinct

Medieval-style bridge still in use in the town centre

Original merchant's houses on the canal-side dating from medieval times

Amsterdam's Royal Palace on Dam Square

Imposing town house on the canal-side

sectors — very exclusive and expensive, and very economical.

TEMPERATE EFFECTS

Because of the proximity of water within the city, the temperature tends to be cool in the evenings which brings on show the fancy knitwear that is prominently displayed in the stores — many of which specialise almost totally in knitwear. Angoras are popular this season, with heavy and lighter weight garments — all with exclusive Italian labels. These tend to be higher prices with £50 being the lowest. Self-coloured heavy roll-neck sweaters are very popular with autumnal colours still well in evidence as are chunky knits that suit the winter months and the cool autumn evenings alike. There is a definite fashion trend here in fine weave stocking stitch, long sleeve jumpers, self-coloured and designed to mix with the heavier knit multi-patterned cardigans that fill the racks.

'PRINGLE' POWER

It is interesting to see that the only other label on knitwear on sale here that shows a country of origin, is 'Pringle of Scotland', whose range of knitwear starts here at £200. This line is well established, with its well recognised patterned knitwear for both men and women. The Dutch working professionals are very fashion aware and are prepared to pay good prices for ranges of clothes that will wear well and last. However, there are some very bold designs, both patterns and colours to be seen here, which well depict the Dutch natural ability to make fashion statements loudly and clearly.

Debijenkorp have their own 'Basic' label on a range of lighter weight knitwear — suitable for the office or professional work place, but requiring a top coat if walking out in the evening. This range of garments begins at a price of £20, making a very good bargain and offering a range of styles from cable designs for sweaters and cardigans with roll-neck collars in a superb range of colours to suit all tastes and sizes. The women's wear has a whole range of yarn weights, most mixtures with some natural wool, with fine double knit weight in stocking stitch and heavier chunky yarn designs with cables and some exciting multi-patterned and abstract colouring jumpers.

FOR MEN AND CHILDREN

On the whole, Dutch men seem to be far more conservative in their fashion choice than their women. Most of the men's wear favoured self-coloured heavy knit jumpers, although some elegant front button cardigan designs are popular — again self-coloured and demure shades.

All the children's wear in these stores is both expensive and eye catching. Colourful designs in pastel shades, with some blues and greens, mostly carried Italian labels. Inexpensive children's wear was not in evidence — everything has expensive labels and young children and babies all look as if they have stepped from the pages of exclusive magazines.

GARMENT SOURCING

The Netherlands still has several overseas territories under its flag and a lot of cheaper quality goods have that Third World import feel to them, but the labels, of which there are many, give no clue as to where the garments are produced. Many of the labels might indicate a flourishing home-based industry within the Netherlands, but it seems more likely that the textile industry here imports cheaply at the lower prices and a lot of the ranges of man-made fibre garments bear no labels at all. One solution to that would be a unique production outlet to each major store, but again this seems unlikely as such an enterprise would surely advertise with its own name brands.

COLOUR AND STYLE

Knitwear is very fashionable in Amsterdam, all the younger population wear knitteds of some type. Self-colours are definitely in this season, as are two-tone garments with broad stripes — one plain, one patterned. Abstracts or florals are equally visible using bold colours, such as black, dark green, mid browns, all with white stripes. Bright red and black is also a favourite combination this season, for both men and women, with the younger men going for the bold look, older men sticking to the more traditional styles and colours like oatmeal and natural beige for Aran designs.

DON'T FORGET THE DIAMONDS!

Just across the side road from Peek and Cloppenburg is the Amsterdam Diamond Centre, a visitor area which puts the whole concept of shopping in Amsterdam into perspective. Here the very smallest pair of earring studs start at £500. As one would expect that a good percentage of the citizens would work in the city's diamond industry, it becomes obvious that people can afford the good quality garments that predominate in the stores here. There is also a large commercial zone just on the edge of the city, with brand new office blocks which obviously employ large numbers of people, all of whom would live close to the city and shop in the stores there. What is slightly puzzling is that a country that is so fashion conscious relies on importing the top quality goods rather than generating its own industry. Perhaps a point to note for possible future selling opportunities? On the whole Amsterdam is a good indicator of the Netherlands fashion scene and one to observe closely for the latest trends.

EDITOR'S LETTER

If you are out and about this summer, don't forget the camera. You don't need to be the world's best photographer, but without a picture would you really remember the amazing pattern that stone wall had against a blue background, or that clean colour combination the sail boats made at the regatta? What has this to do with knitting? Well, inspiration can come from the unlikeliest situations and with your pictures as a reminder when you get down to some serious knitting, perhaps you will be encouraged to try out new combinations of colour or texture or even shape. The family might even be fooled into believing you've forgotten your knitting for a day!

If a more leisurely search for inspiration is more your cup of tea, then grab one now and put your feet up to admire more wonderful textiles from Ruth Lee. This month she has used some of the multitude of colour and patterning ideas she has presented over the last few issues in an amazingly colourful lady's tunic with a detachable collar. Don't be put off by the length of the pattern, it has been written in an 'extra easy' style, so even a novice knitter should be able to make it! If the colours are too hot for you, then perhaps our gold tunic is more your style, with its discreet patterning and classic lines.

The stitch library zings with a combination of hot colouring and designs with ethnic origins, but if you try more subtle combinations you'll be amazed at how different they will look. Further design inspirations are provided with delightful stitch patterns by Sylvia Clarke in 'Pattern Play' and if you want to know more about 'colour sense' then there is much to learn from Linda Jackson's 'Colour and Design Workshop'.

Want to get that perfect finish? Don't we all — there are ideas and help this month from Wendy Damon in 'Fabulous Finishing', from Pauline Turner with 'Crochet for Machine Knitters' and if you have an overlocker, I bet you'll be more than eager to try some of Irene Krieger's suggestions for trims and finishes as she continues to put it through its paces.

Classic skirt designs are always popular, they can be married up with so many top designs for a variety of looks. Betty Abbott gives away the secrets of the Japanese couturier's smooth skirt lines in her 'Master Class'. Talking of secrets, Joyce Schneider gives away the secret of easier ribber patterning in 'The American Touch' and Fiona Ellis reveals the mysteries of diagram patterns.

All work and no play can make us all pretty dull, so, just for fun (or perhaps for profit) why not make a hat to hang from Jane Platt's design. Or, 'Adapt-a-Pattern' from the Marion Nelson cards to knit delightful babywear. Try a new casting on method with 'Step by Step' instructions which can also be used as a decorative technique. If you have a computer, then you might be interested in playing around with stitch design software — this month we review 'Ingrid'. After your 'break', get back to the knitting and make a his and hers Fair Isle sweater set, a colourful top for sunny days or dressed up evenings or a special garter stitch cardigan for the man in your life.

There is also plenty of relaxing reading — hopefully still from the deckchair, as Penny Wright-Thompson considers diamonds and knitwear in Amsterdam, whilst a reader describes the fun she's had with her furnishings from the knitting machine. Take your diary with you, so you can fill in anything of special interest from our diary this month and make a special note not to miss the September issue, as we will have an extra special bumper issue looking ahead to the styles and techniques you'll need for the coming season.

Until next time, happy knitting,

InGrid — stitch pattern design on the computer

SOFTWARE

InGrid is a stitch pattern designing program from Foxwood Designs Ltd (the firm that produces the 'Electric Design Library') which can be used on most PC compatible computer systems. The installation process is quick and easy and clearly explained in the manual. One watchpoint, however, if you are making room for other programs on the computer, don't just delete or try and copy InGrid on to another disc. To keep a working copy you must de-install it. This is not at all complicated and the instructions are simply explained.

GETTING STARTED

To start the program you need to be in DOS (it won't work through Windows), log on to the directory CD\Ingrid, then simply type ingrid. After the title screen you will be faced with a black screen section at the left and the 'Options' panel on the right. Most of the actions on screen are controlled by a mouse. To start designing a new pattern, position the 'hand' (which is the pointer shape when over the options panel) on to the box labelled 'new'. You will then be asked for a design name and the number of stitches and rows you wish to design over. You don't need to worry if you're not sure how many stitches and rows your final pattern will cover, as both are readily added or deleted whilst you are working on the design. Once you have typed in the details, you will see the title of your design and its total area appear in the top box, just below the the 'ingrid' copyright heading. The left hand of the screen is still black. If you move on to the left side of the screen and press the left mouse button (LM click), you will see a coloured square (a stitch) appear, clicking in the same place again removes the contrast, making deleting errors very simple! If you simply move the mouse around with the left button still depressed you can draw directly and you can see that your contrast colours are actually separated by a black grid. If you want the grid to show immediately you start, all

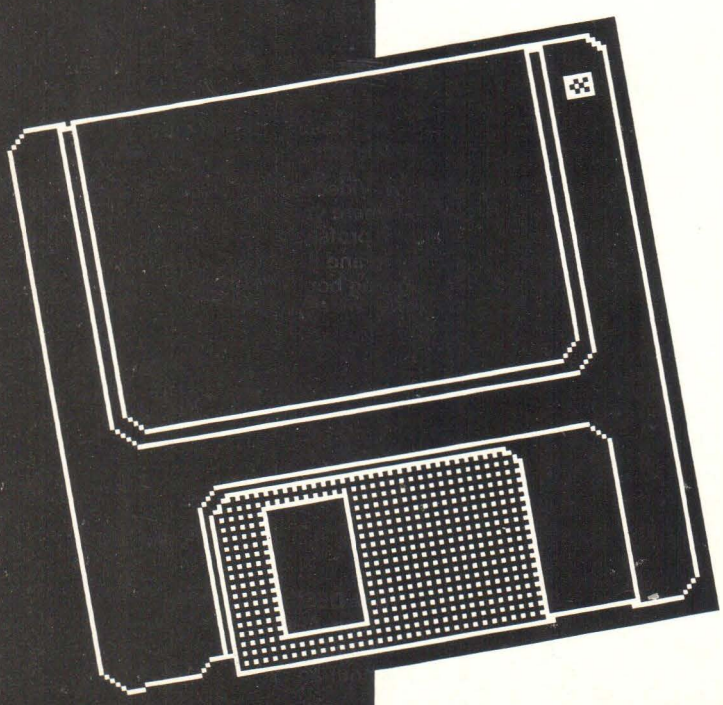


DIAGRAM 1

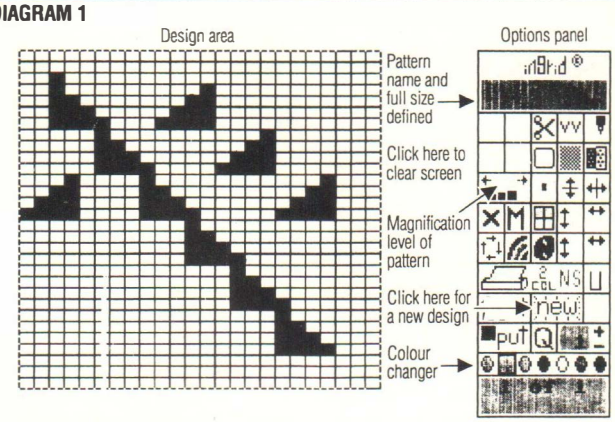


DIAGRAM 2

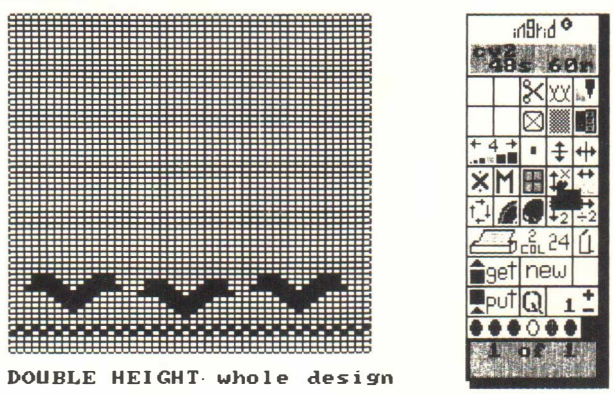
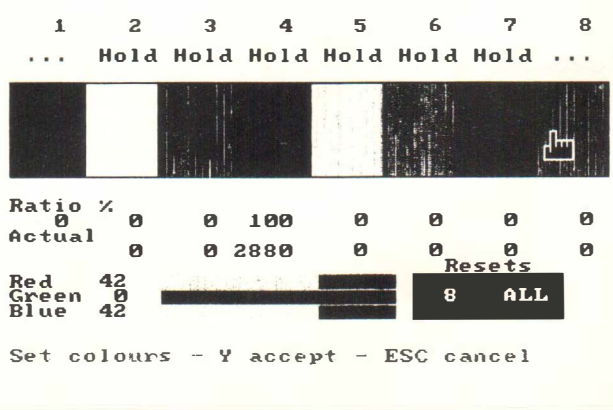


DIAGRAM 3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Actual
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Resets
Red 42
Green 0
Blue 42
8 ALL
Set colours - Y accept - ESC cancel

you need to do is to go on to the 'colour changer' and select, by LM click, then move the hand up to the 'clear all' box and click on this. Your new colour then becomes the background colour, your previous scribbles disappear and the grid lines appear. Diagram 1 shows a partly formed design and the options panel — as they appear with grid lines on.

LEARNING THE FUNCTIONS

The options panel is very quickly mastered, as the hand pointer moves on to an option, an information line appears at the bottom of the screen telling you the function of the box. In Diagram 2 the double height function is selected, however, the design won't change until you LM click.

Colour picture 1 shows the hand over the size and printer options. The design shown on screen is one of a small library supplied with the program. These are great fun to experiment with and try out the options on.

PLAYING WITH COLOUR

If you click on the rainbow button the colours will cycle and you can use the new colours arranged in the colour changer to further amend the pattern. A colour variation is shown in Picture 2. If you wish to manipulate the colours more deliberately, you can use the palette on the options grid. Selecting the palette option gives you a new screen. If you LM click on the dots below the colour numbers, the word 'hold' appears (as shown in Diagram 3). Once the word is set, if you returned to the rainbow option, only the colours without 'hold' would be changed at random. This can be a fairly quick and interesting way of developing a new palette. However, the alternative is to right click (RM click) on a colour, when the functions shown at the bottom of Diagram 2 — the slider with the red/green/blue percentages — appears. Using the mouse to move the 'sliders' on any of the red/green/blue lines will change the shade or colour itself. Once you have found a colour you like, then press Y on the keyboard and it will form part of your palette.

INFORMATION FOR KNITTING

If you have designed a multi-coloured Fair Isle design or a lace pattern (there is advice in the manual about designing lace cards on the program fairly painlessly!) then you might want to add some information about the colour changing or transfers which will appear on a printout. To insert the information, LM click on 'M' and a blank column appears to the right of your pattern. LM click within this column and an information line appears asking whether you want to put a numeral for colours or note for lace. Press the appropriate key for the information you want and a little box marks the memo margin showing that this information has been 'recorded' — as illustrated in Diagram 4. Note that the bottom box shows M4 — which means that I put in 4 for colour 4 on this line and it also shows the

DIAGRAM 4

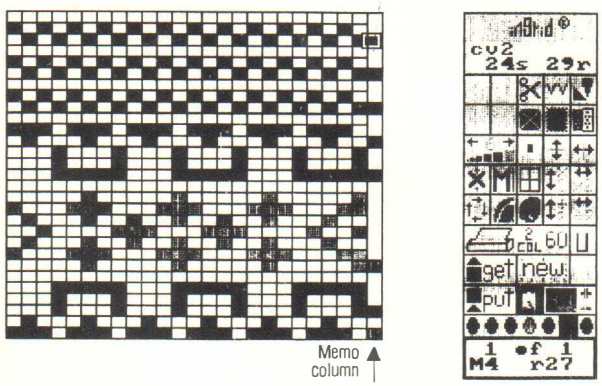
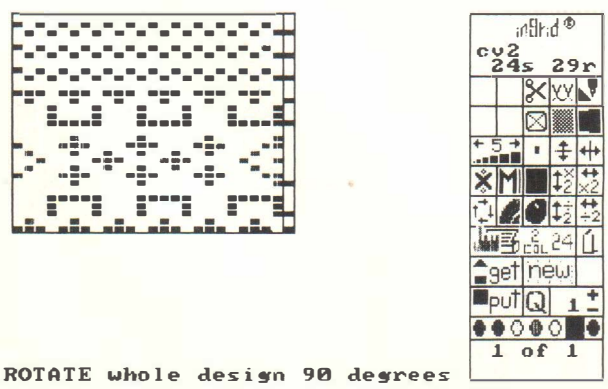


DIAGRAM 5



NEW SPRING/SUMMER SHADES NOW IN STOCK

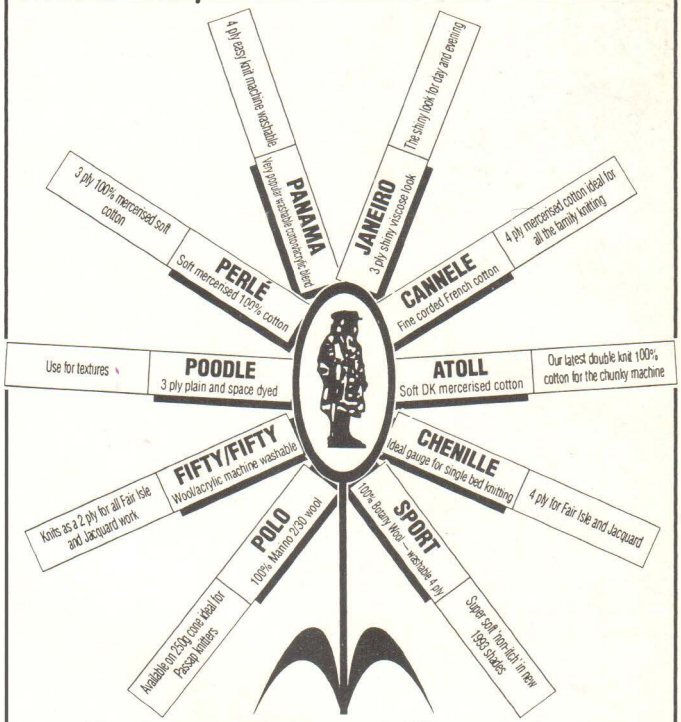

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DIAGRAM 6

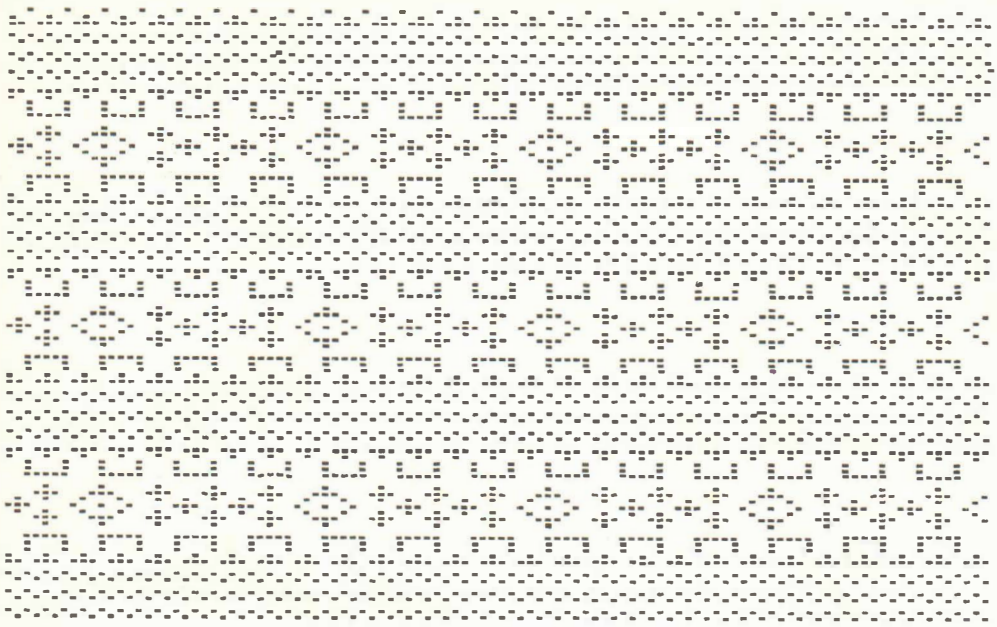

DIAGRAM 7

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O - O - O | - O - O - | O - O - O | - O - O - | O - O - | 0	
- O - O - | O - O - O | - O - O - | O - O - O | - O - O | 4	
- - - - - | - - - - - | - - - - - | - - - - - | - - - - | 0	
O - O - O | - O - O - | O - O - O | - O - O - | O - O - | 0	
- O - O - | O - O - O | - O - O - | O - O - O | - O - O | 1	
- - - - - | - - - - - | - - - - - | - - - - - | - - - - | 0	
O - O - O | - O - O - | O - O - O | - O - O - | O - O - | 0	
- O - O - | O - O - O | - O - O - | O - O - O | - O - O | 4	
- - - - - | - - - - - | - - - - - | - - - - - | - - - - | 0	
O O O - O | O O - O O | O - O O O | - O O O - | O O O - | 0	
- O - - - | O - - - O | - - - O - | - - O - - | - O - - | 1	
- - - O - | - - O - - | - O - - - | O - - - O | - - - O | 0	
- - - O - | - - O - - | - O - - - | O - - - O | - - - O | 0	
- - - O O | O O O - - | - O O O O | O - - - O | O O O O | 2	
- - - - - | - - - - - | - - - - - | - - - - - | - - - - | 0	
- - - - - | O - - - - | - O - - - | - - O - - | - - - O | 0	
O - - - O | O O - - - | O O O - - | - O O O - | - - O O | 0	
- O - - - | O - - O - | - O - - O | - - O - - | - O - - | 0	
O - - - O | O O - - - | O O O - - | - O O O - | - - O O | 0	
- - - - - | O - - - - | - O - - - | - - O - - | - - - O | 3	
- - - - - | - - - - - | - - - - - | - - - - - | - - - - | 0	
- - - O O | O O O - - | - O O O O | O - - - O | O O O O | 0	
- - - O - | - - O - - | - O - - - | O - - - O | - - - O | 0	
- - - O - | - - O - - | - O - - - | O - - - O | - - - O | 2	
- O - - - | O - - - O | - - - O - | - - O - - | - O - - | 0	
O O O - O | O O - O O | O - O O O | - O O O - | O O O - | 1	

NS print
Memo data marked at right. 0 was inserted automatically where no data for that particular row was given

row where the cursor is making the note — in this instance it is 27. Don't forget to save the design to disc to keep both the pattern and the information for the future. To save the design, use the option 'put' and to load a new design from a library of patterns use 'get'. Both these boxes also contain little pictures of a disc, so are easily recognised.

DESIGN VARIATIONS

There are lots of further options for manipulating your designs, including the facility to double or halve the height and width (note to halve the design you need an even number to work from and this function is commonly used to reinstate a pattern which has previously been doubled), rotate the design by 90 degrees, add a chequer-board to the background colour or work with a chequer-board brush. Diagram 5 shows the rotate function being selected. Most of the options are obvious by their box diagram, the zoom function is particularly useful, as you can tell by the size of the highlighted box and the figure above it which zoom you have chosen — for example, Diagram 1 shows zoom 6 (the largest) on, whilst Diagram 2 shows zoom 4 selected. Some of the symbols become clear as soon as you know what they are for — the arrows above the 'x2' boxes are used to make a horizontal or vertical mirror image, the box above these (which looks like dark/light dominoes) will reverse the colours in the current design, whilst the 'X' to left of 'M' is used to add in two blank rows for use in lace designs. The square box (which looks like a window frame) can be used to show the design repeating — i.e. tiled. Picture 2 shows the hand pointer over this function, whilst Diagram 6 shows the design in Diagram 5 rotated and tiled. When tiling the options panel disappears. To show as many repeats as in the diagram, select one of the smaller zoom functions before selecting tiling. Whilst the pattern fills the screen, you can, if desired, use the rainbow colour changing effect by pressing 'j' on the keyboard. When you want to return to the normal screen press any key except j.

CHANGING ALL OR PARTS OF THE DESIGN

Adding or deleting stitches and rows is very easy. Look at the options box to the right of 'Q' (Q being the quit program option), where Diagram 5 and Picture 2 show the figure 1 displayed. LM click on plus or minus and you can change the figure in the box. Go to your design and RM click where you want to add or delete. Type in whether it is rows or columns (stitches) to be amended and this happens instantly — to the same value plus or minus as you entered in the box.

If you want to change just a part of the design, then RM click at the top left of the section you want to change. With the button still depressed, move the mouse and an 'elastic' box appears, which is 'set' in place by releasing the mouse button. You can now change colours, add chequer-board or carry out many options which will only affect the area of the design within the box. If you wish to retain this selected portion of the design for use in a new pattern, then you can 'cut' it into the clipboard by LM click on the scissors option. Your screen won't change, but this section will have been saved (you can also cut the whole design to the clipboard if a selection box is not being used if you want to). Whilst the whole or part of a design is 'held' in the clipboard it can be 'pasted' wherever you want it into the current design. RM click at the top left of the area where you want the pattern or pattern section to appear and type 'p' for pasteclip. A screen message asks if you want to 'c' — copy (this selection will overwrite any patterning already in the area), or 'b' — blend (this selection will superimpose the clipboard contents on top of any design already there). Once you have typed c or b, the clipboard saved pattern will appear. Using the clipboard you can take parts or the whole of a number of different designs and combine them for a new pattern. You need to do this in stages — which are very clearly explained in the manual, saving the changes you make to the 'master' design so you can 'close' it down as you change screens to get new sections of pattern.

Note — the dustbin option closes a design and if you don't want to lose it forever, make sure you have 'put' it to disc before closing. If you get a message when you want to 'get' another design that you have insufficient memory, try closing the current design.

PRINTING

There are a whole list of options for printing, with formats for 24 and 30 stitch punchcard, mylar sheets and Passap/Pfaff Deco cards. There is also a quick print option 'NS' — illustrated in Diagram 7. This is by far the fastest printing option. However, there are benefits to picking the appropriate print for the format you need. Diagram 8 shows the same design as on 7, printed for a punchcard machine. As it is to punchcard scale, the punchcard can be quickly marked or even punched directly from it. Diagram 9 shows two further options. The top pattern has been printed as a two-colour Fair Isle design at a scale designed for mylar sheets. The bottom printout is a double Jacquard version (having added two more colours into the design) for a punchcard machine. I did find an 'odd' thing about the printing. You can press 'Esc' to stop printing (if you have chosen the wrong format for instance). However, when you go to make the next print, I get a lot of 'gibberish' on the screen. However, if I ensure that I switch off the printer after the 'Esc' option has worked, then switch it back on again, the printing function continues to work exactly as it should.

DIAGRAM 8

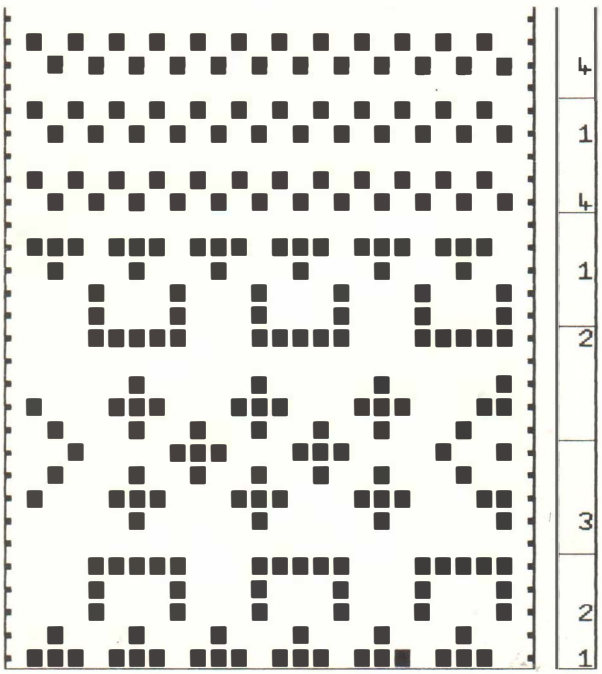
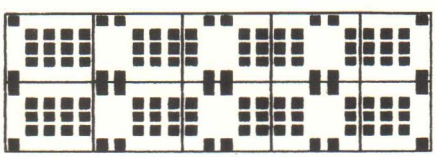
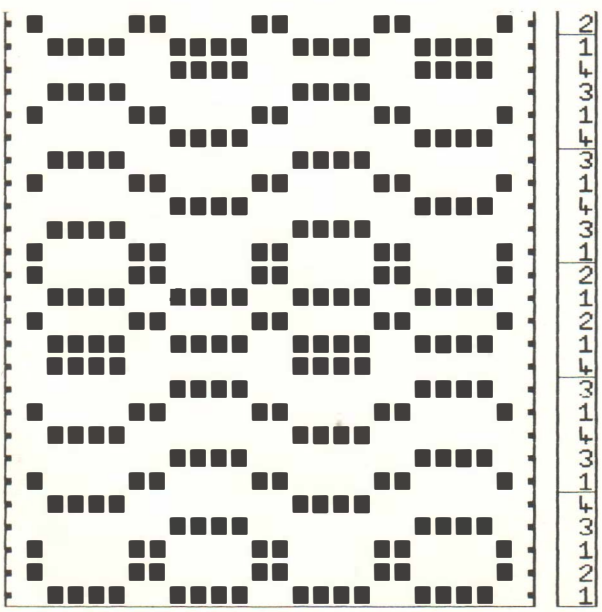
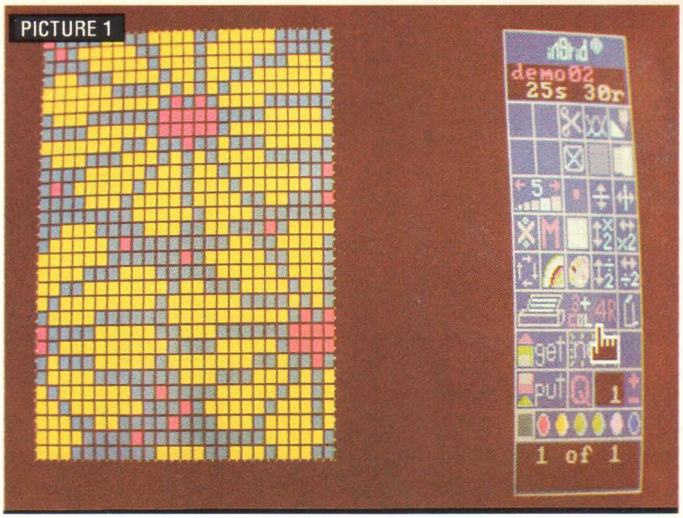


DIAGRAM 9

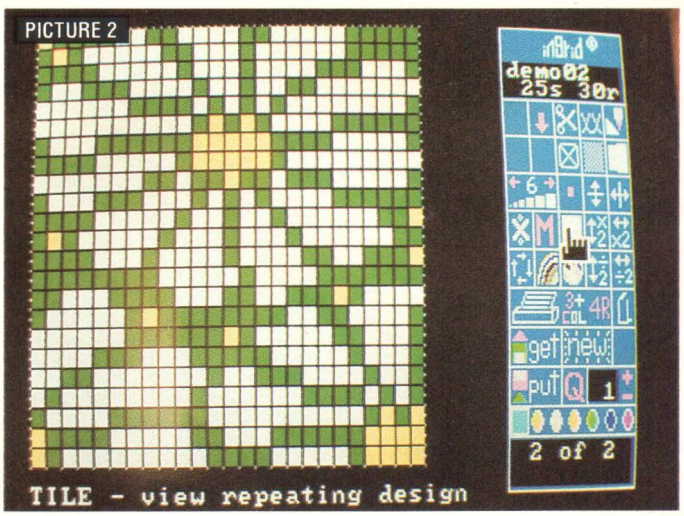




PICTURE 1



PICTURE 2

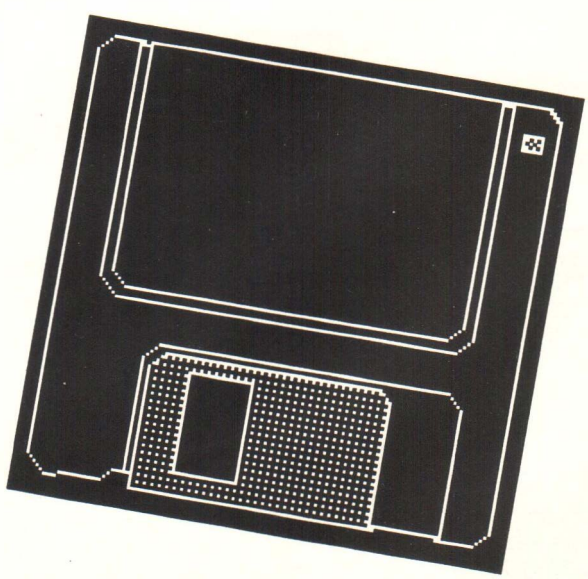


SUMMARY

If you are new to computing and want a purely stitch design program, then InGrid is quick to learn and straightforward to use. It doesn't have some of the 'bells and whistles' contained within some of the other knitwear software on offer, but this is reflected in its much more modest pricing. It does have some of its own nice touches, the blend or copy option and the simplistic method given for designing lace cards was a pleasant surprise that many designers would find useful.

Although I've covered most of the major aspects of the program, there are aspects I haven't been able to fit into this space — uses of chequerboard function and the float checking facilities for instance.

InGrid is available from Foxwood Designs Ltd, Stream House, Castle Hill, Rotherfield, East Sussex, TN6 3RU and costs £59.95 inc VAT and p&p.



An unusual and attractive version of a popular decorative feature as designed by Jane Platt of Knit-Knacks

HANG YOUR HAT

I always enjoy the challenge of knitting items which are usually made from a different medium. The following pattern is an example of this and is based on an ornamental basket-weave cane hat usually decorated with dried flowers.

SIMULATED MATERIALS

To simulate the basket weaving, I have knitted the hat fabric with the basic 1x1 punchcard, i.e. alternating stitches in the same colour, with a light and dark shade of the same colour and used the purl side as the right side. The hat is stiffened with fairly thick cardboard. I always save cardboard packaging, backs of writing and sketch pads and boxes, which come in useful for this type of project.

I have made the flowers and leaves from knitted cords but if you prefer, you could use ribbon or silk flowers. It is also possible to knit the hat in plain stocking stitch in a single colour, using either side of the knitting as the right side.

All the pieces are knitted straight so the hat is very quick and easy to make.

***MACHINES**: These instructions are written for standard gauge punchcard machines*

SIZE

Approx 17cm diameter.

MATERIALS

Oddments of 4 ply Acrylic yarn in the following colours:
Navy and mid-blue for the hat.
Light and dark green for leaves.
White and pink for flowers.
Red and black for ladybirds.

Sundries

Long-eyed sewing needle suitable for yarn.
Darning needle.
Fine sewing needle.
Small amount of stuffing.
Lengths of pale and mid-pink yarn for flower centres.
Length of daisy lace, 14 flowers long.
14 tiny beads for daisy centres.

Cotton thread to attach daisies.
50cm of 2.5cm ribbon.
Sellotape.
Compasses and stiff cardboard to make two circles 17cm and 14cm in diameter.

MAIN TENSION
28 sts and 38 rows to 10cm measured over st st or Fair Isle (tension dial approx 5).
Tension is not too critical.

ABBREVIATIONS
See page 55.

KNITTING NOTES
QUICK CAST ON
This method used throughout. CAR. MT. Push alt Ns to WP as given and K1 row. Hook on cast-on comb. Push rem alt Ns to WP and K1 row. Continue as given. When knitting is removed from the machine, pull yarn end at cast on edge to gather sts as directed in instructions.

QUICK CAST OFF
CAR. T10, K1 row. MT, K1 row. Thread darning needle with long length of matching yarn. Knot to right end stitch of loose row. Take needle through rem sts of this row and leave at L. Break knitting yarn. Run carr across bed to release sts. Unravel last row and fasten off. Pull threaded yarn end to gather edge as given in instructions.

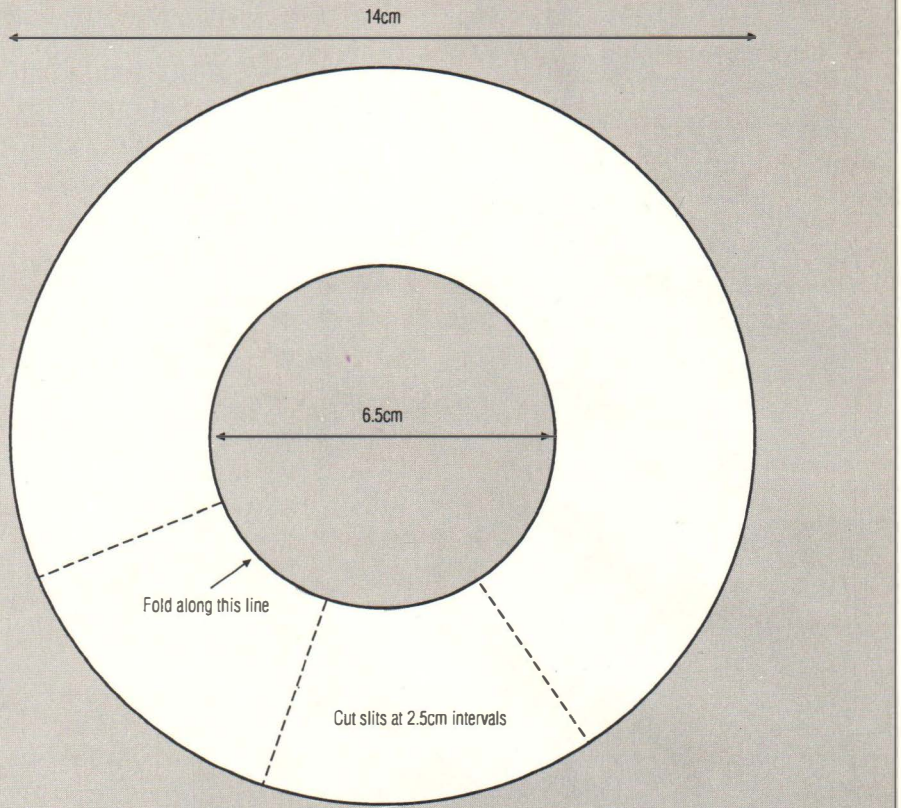
FAIR ISLE PATTERNING
The needle selection for Fair Isle patterning varies from machine to machine. For some the punchcard is inserted and locked on the previous row, whilst on others this is done at the start of the first Fair Isle row. Therefore the pattern states the number of plain or patterned rows required and the punchcard number. You should insert your card, set to row 1 and lock if necessary at the appropriate time, according to your type of machine. If in doubt consult your machine manual.

PUNCHCARD PATTERN
Card 1 from basic set.

HAT
BRIM
Quick cast on using mid-blue and MT over 101 Ns. In Fair Isle, using mid-blue in feeder 1/A and navy in feeder 2/B, K52 rows. Break navy and quick cast off using mid-blue.

CROWN
Quick cast on using mid-blue and MT over 55 Ns. Work as given for brim, but only K 42 rows.

MAKING THE CARDBOARD CROWN (NOT TO SCALE)



TO MAKE HAT
CARDBOARD SHAPING
Using compasses, draw a 17cm diameter circle on cardboard and cut out for brim. Draw two circles with the same centre point with 14cm and 6.5cm diameters and cut out larger circle. Cut slits around edge of large circle at 2.5cm intervals as shown in diagram. Bend flaps along edge of inner circle and arrange with same edge of every flap outermost to form crown. Push some stuffing inside crown and wrap a strip of Sellotape around outside of flaps to hold crown firmly in position.

CARDBOARD COVER
Pin short edges of brim fabric together, purl side inside. Backstitch to close edge, taking care not to catch in gathering threads at either end. Ease fabric over cardboard brim which should be a very tight fit so that it lies neatly. Should you find this impossible, trim cardboard brim circle slightly. Pull gathering thread tight at both edges to leave a small circle of cardboard showing at centre of both sides. Fasten off. Make crown fabric cover as for brim. Place over cardboard crown and pull end threads tight at top and bottom and fasten off. Tuck any excess fabric length at base of crown to inside, then matching seams, pin base of crown to centre of brim. Sew in place.

FLOWERS
Work 4 in white and 4 in pink
Quick cast on pushing 3 alt Ns to WP (5 sts).
Set RC at 000. Continue in circular cord knitting until RC shows 30. Break yarn, thread yarn end through darning needle and through rem sts and release from machine. Pull tight to gather cord and catch into a curl. Fasten off.

LEAVES
Work 6 in light and 6 in dark green
Work as given for flowers. Pull up and fasten off one end of cord. Fold cord in half and sew long edges together with rem yarn and pulling sts tightly to make leaf curl slightly.

ATTACHING FLOWERS AND LEAVES
Arrange flowers and leaves around hat as shown. Using long-eyed sewing needle, sew base of leaves to hat and flowers. Finish flowers with French knots worked through centres using pink yarn.

LADYBIRDS
Work two alike
Quick cast on using red and MT over 5 alt Ns (9 sts). K4 rows. Using black, K2 rows. Break yarn, thread end through darning needle, then through rem sts and release from machine. Pull up stitches and join black seam. Leave yarn end. Repeat at the other end using red yarn, adding a little stuffing before closing body seams and fasten off. Thread long-eyed sewing needle with black yarn end and work a long stitch down centre of ladybird's back and make two 'spots' with tiny stitches. Sew base of ladybird to leaf.

DAISIES
Separate daisy motifs. Arrange around brim and sew centres in place. Sew a small bead to centre using cotton thread.

BOW
Neaten ends of ribbon by turning a small hem. Tie a bow at centre and sew to back of hat.

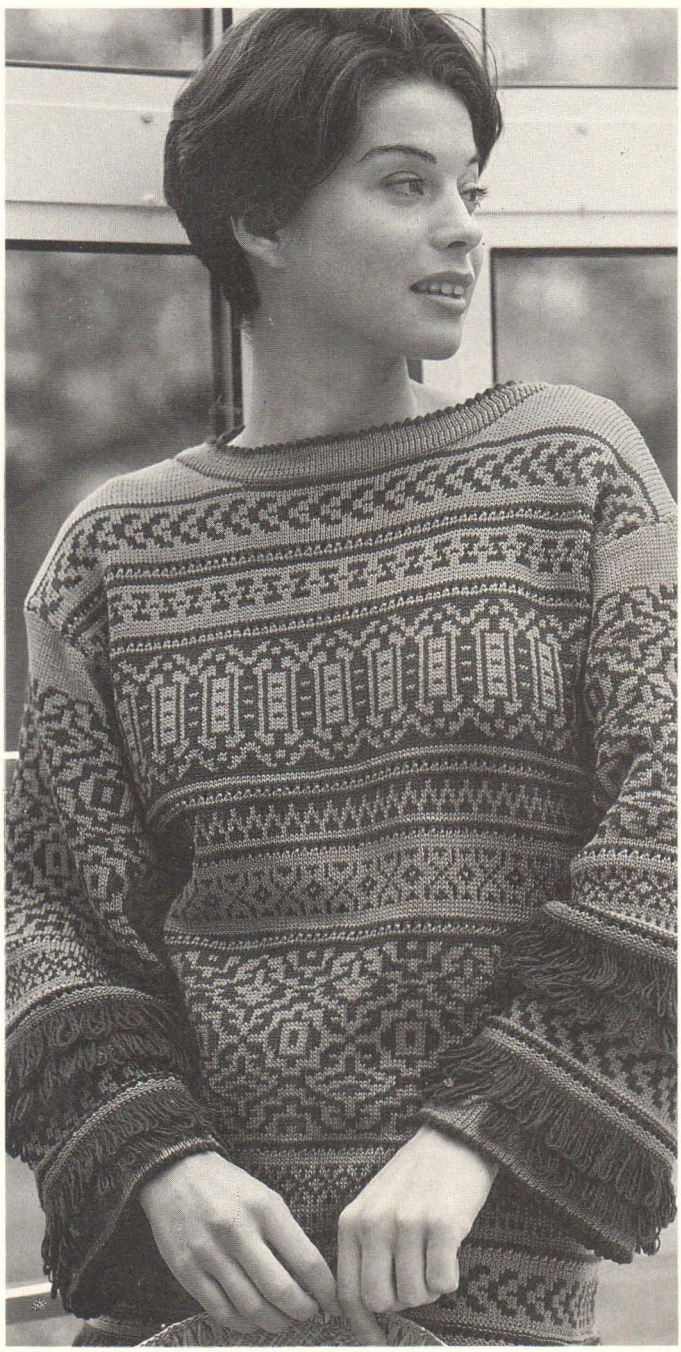
HANGING LOOP
Crochet a 5cm chain or work a length of embroidery chain stitch. Sew ends to underside of hat at opposite end to bow, positioning at centre point between edge of hat and gathered edge of fabric.

If you enjoyed making this hat, you can send for Jane's mail order brochure featuring hand and machine knitted toys and ornaments. Send 50p to: 'Knit-Knacks' (MKT), 16 Springfield Road, Binfield, Berks RG12 8TW.

Ruth Lee

Lady's Multi-patterned Tunic with Detachable Fringed Collar

***MACHINES**: These instructions are written for standard gauge punchcard machines*
***YARN**: Many A Mickle Soft Cotton 4 ply, 2/10s Mercerised Cotton and 4 ply Slub Cotton. Brockwell 4 x 2/16s Mercerised Cotton*
***FIBRE CONTENT**: All yarns are 100% Cotton*
***COLOUR**: We used Gold (A), Rust (B), Turquoise (C) and Jade (D)*
***STOCKISTS**: To obtain these yarns, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF and Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ*



SIZES
To suit bust 81-86[91-96:101-106]cm.
Finished measurement 98[110:120]cm.
Length 68[69:71]cm.
Sleeve seam 40.5cm.
Collar approx 18cm deep.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle 2/10s Mercerised Cotton.
1 x 200[200:250]g cone in A.
1 x 450[500:550]g cone in B.
Many A Mickle Soft Cotton 4 ply.
1 x 250[300:350]g cone in C.
Many A Mickle Slub Cotton 4 ply.
1 x 250[250:300]g cone in D.
Brockwell 2/16s Mercerised Cotton (4 stranded).

MAIN TENSION
30 sts and 39 rows to 10cm measured over Fair Isle after washing, drying and steam pressing (tension dial approx 7). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 55.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch cards before starting to knit. It is extremely practical to punch one continuous card from punchcard roll, punching out each card in sequence (one immediately after the other). To make pattern directions simpler to follow, mark the card sections across dividing A from B etc. and mark the row numbers up the side of the completed card — as given in punchcard diagrams. Alternatively work in a similar manner using two 'normal length' cards, marking them as for a continuous card and clipping them together to give a continuous card.

SPECIAL NOTE
It is advisable to purchase col B already plied by the manufacturer, rather than use four single ends of 2/16s (to achieve a comparable tension with colours A, C and D).
Note: Directions are laid out a little differently from our standard format, to make following the colour and pattern directions simpler to follow. It is especially advisable to read the pattern through completely *before* starting to knit.

SPECIAL ABBREVIATION
Work picot line = Transfer 2nd and every foll alt st on to its adjacent N, leaving empty Ns in WP.

BACK
Push 158[170:182] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

PICOT HEM
Using A and T6, K10 rows. Using D and T8, K2 rows. Work picot line. K2 rows. Using A and T6, K10 rows. Turn hem by picking up loops from first row worked in A and hang evenly along the row. Using A, K1 row.

FRINGE
Weight the knitting evenly across the full width.
Set RC at 000 and work from foll chart:

Rows	Tension	Colour	Action
000-008	6	B	K
		D	Make a fringe 3.5cm in depth
008-016	6	B	K
		D	Make a fringe 3.5cm in depth
016-018	6	B	K
018-020	7	A	K, work picot line when RC shows 20
020-022	7	D	K
022-024	7	A	K

Turn the work, using either a garter bar or waste yarn. Rehang the claw weights evenly across the width of the knitting. Reset the row counter to 000 and return all Ns to WP before selecting needles for the main Fair Isle patt.

PATTERN A
CAR. Insert punchcard and lock on first row. *Set carr to select/memorise without K and take to L. Release punchcard and set carr for Fair Isle.
Set RC at 000*. Using A in feeder 1/A and B in feeder 2/B, K15 rows. Lock punchcard on row 16 and set carr for st st.

EYELET INSERT
The following 6 rows are worked in between each section of pattern knitting and should be rep when 'eyelet insert' marked in pattern instructions.
Set RC at 000. Using A, K2 rows. Work picot line. Using D, K2 rows. Using A, K2 rows.
Using B, K1 row.

PATTERN B
CAR. With punchcard locked on row

16, rep as for patt A from * to *. Using D in feeder 1/A and B in feeder 2/B, K15 rows.
Lock the punchcard on row 31. Set carr for st st and work 'eyelet insert' (all 6 rows).

PATTERN C

CAR. With punchcard locked on row 31, rep as for patt A from * to *. Using B in feeder 1/A and C in feeder 2/B, K12 rows. Using C in feeder 1/A and B in feeder 2/B, K11 rows. Return selected Ns to WP (all Ns in WP). Re-set punchcard to row 31 and lock. Break off yarn. CAR. Rep as for patt A from * to *. Using C in feeder 1/A and B in feeder 2/B, K13 rows. Using B in feeder 1/A and C in feeder 2/B, K12 rows. RC shows 48.
Lock punchcard on row 56. Set carr for st st and work 'eyelet insert' (all 6 rows). Using B, K2 rows. Break off yarn. CAR.

PATTERN D

With punchcard locked on row 56, rep as for patt A from * to *. CAL. Using D in feeder 1/A and B in feeder 2/B, K15 rows. Lock punchcard on row 69. Set carr for st st.

SHAPE ARMHOLES

Set RC at 000. Work 'eyelet insert' and *at the same time* cast off 2 sts at beg of next 2 rows. Dec 1 st at each end of next 2 rows.

PATTERN E

With punchcard locked on row 69, rep as given for patt A from * to *. CAL. Using B in feeder 1/A and C in feeder 2/B, K9 rows *and at the same time* dec 1 st at beg of next 2 rows, K2 rows. Dec 1 st at beg of next 2 rows, K2 rows. Dec 1 st at beg of next row. Lock the punchcard on row 78 and set carr for st st.
Set RC at 000. Work 'eyelet insert' and *at the same time* dec 1 st at beg of next row, K2 rows. Dec 1 st at beg of next 2 rows.

PATTERN F

With punchcard locked on row 78, rep as given for patt A from * to *. CAL. Work in patt changing cols as folls:

Feeder 1/A	Feeder 2/B	Rows
C	B	2
B	C	33
C	B	2

At the same time when RC shows 2, dec 1 st at beg of next 2 rows, K2 rows. 140[152:164] sts. When patt sequence complete, lock punchcard on row 115 and set carr for st st.
Set RC at 000. Work 'eyelet insert'.

PATTERN G

With the punchcard locked on row 115, rep as given for patt A from * to *. CAL.

Using D in feeder 1/A and B in feeder 2/B, K13 rows.
Set carr for st st. Work 'eyelet insert'. CAR.

SIZE 81-86cm ONLY

Rewind punchcard and lock on row 69 (for patt E). Work as given for patt A from * to *. Using C in feeder 1/A and B in feeder 2/B, K9 rows. Set carr for st st. Using C, K2 rows. Using B, K2 rows.

SIZE 91-96cm ONLY

Rewind punchcard and lock on row 1 (patt A). Work as given for patt A from * to *. Using C in feeder 1/A and B in feeder 2/B, K15 rows. Set carr for st st and using C, K2 rows. Using B, K2 rows.

SIZE 101-106cm ONLY

Work as given for 91-96cm to end. K6 (more) rows B.

ALL SIZES

**Using B, K10 rows.

SHAPE NECK AND SHOULDERS

Set RC at 000. Set carr for HP and always taking the yarn around the first inside N in HP, push all Ns to left of centre '0' to HP. CAR. Following the chart below, push Ns at opposite end to carr to HP, knitting in direction indicated under 'Carriage'.

Carriage	Rows	Neck Edge Stitches	Shoulder Stitches
R to L	000-001	9[10:11]	
L to R	001-002		6[7:7]
R to L	002-003	8[9:10]	
L to R	003-004		6[6:7]
R to L	004-005	5[6:7]	
L to R	005-006		6[6:7]
R to L	006-007	5[5:6]	
L to R	007-008		6[6:6]
R to L	008-009	4[5:5]	
L to R	009-010		6[6:6]
R to L	010-011	4[4:4]	

Push rem 5[6:6] Ns to HP on next row, all Ns in HP. Take carr to R. Cast off 35[37:39] sts nearest carr (first shoulder).
Take CAL. Push all Ns to L of centre '0' to UWP and work to correspond with first side reversing carriage direction. Once shoulder sts cast off 70[78:86] sts rem. Set carr so HP Ns will K and using B, K1 row.

SHAPE NECKBAND

Using A and T7, K6 rows. Using T6, K4 rows. Using T5, K2 rows. Using D and T7, K2 rows. Work picot line. K2 rows. Using A and T5, K2 rows. Using T6, K4 rows. Using T7, K6 rows. Turn a hem by picking up loops from first row worked in A, pull 2nd st (just picked up) manually through st on N all along the row.
Cast off.

FRONT

Work as given for back to **.

SHAPE NECK AND SHOULDERS

Set RC at 000. Set carr for HP and always taking the yarn around the first inside N in HP, push all Ns to left of centre '0' to HP. CAR. Following the chart below, push Ns at opposite end to carr to HP, knitting in direction indicated under 'Carriage'.

Carriage	Rows	Neck Edge Stitches	Shoulder Stitches
R to L	000-001	17[18:19]	
L to R	001-002		0
R to L	002-003	3[4:5]	
L to R	003-004		0
R to L	004-005	3[3:4]	
L to R	005-006		0
R to L	006-007	3[3:3]	
L to R	007-008		0
R to L	008-009	2[2:2]	
L to R	009-010		0
R to L	010-011	2[2:2]	
L to R	011-012		6[7:7]
R to L	012-013	1[2:2]	
L to R	013-014		6[6:7]
R to L	014-015	1[2:2]	
L to R	015-016		6[6:7]
R to L	016-017	1[1:1]	
L to R	017-018		6[6:6]
R to L	018-019	1[1:1]	
L to R	019-020		6[6:6]
R to L	020-021	1[1:1]	

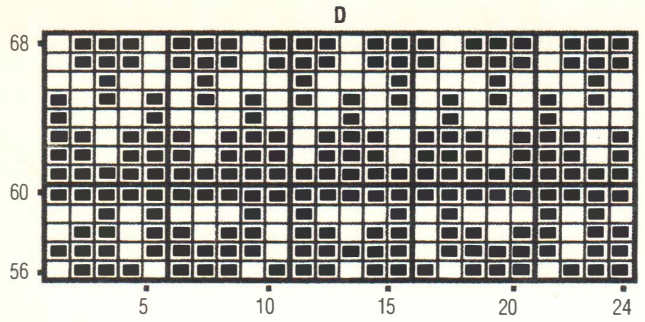
Push rem 5[6:6] Ns to HP on next row, all Ns in HP. Take carr to R. Cast off 35[37:39] sts nearest carr (first shoulder).
Take CAL. Push all Ns to L of centre '0' to UWP and work to correspond with first side reversing carriage direction. Once shoulder sts cast off 70[78:86] sts rem. Set carr so HP Ns will K and using B, K1 row.

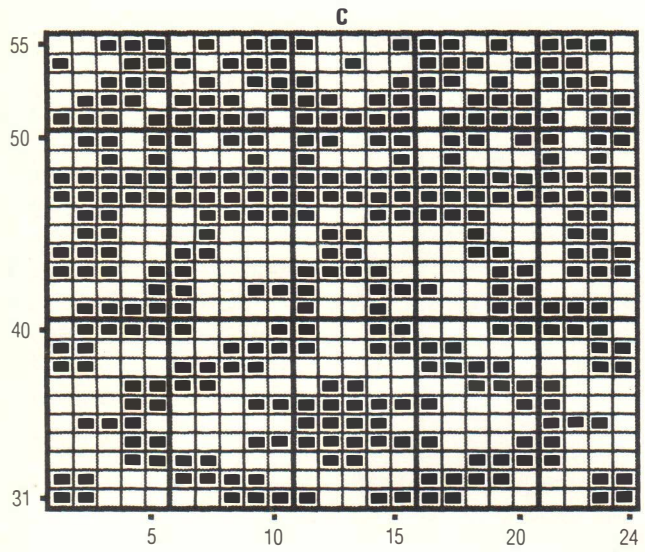
SHAPE NECKBAND

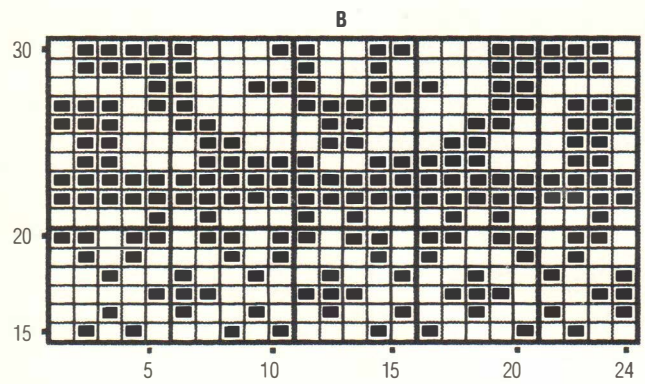
Work as given for back to end.

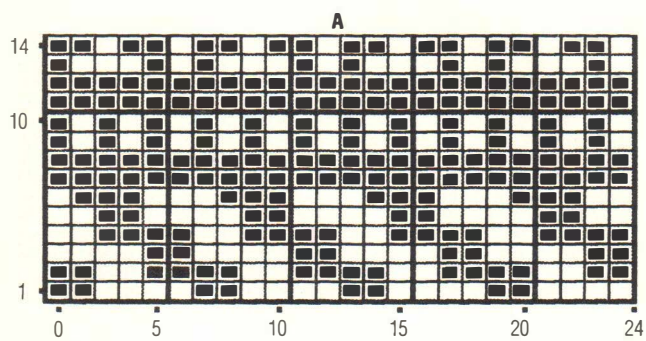
SLEEVES

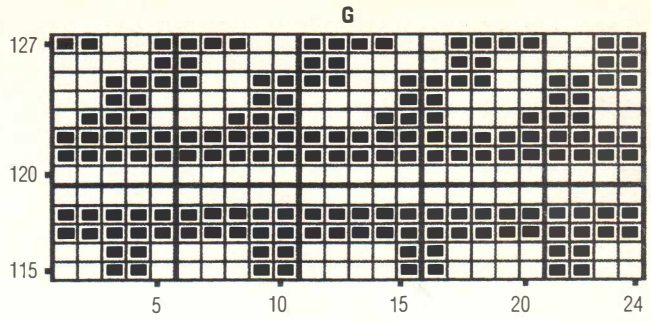
Push 106[110:114] Ns to WP. Work

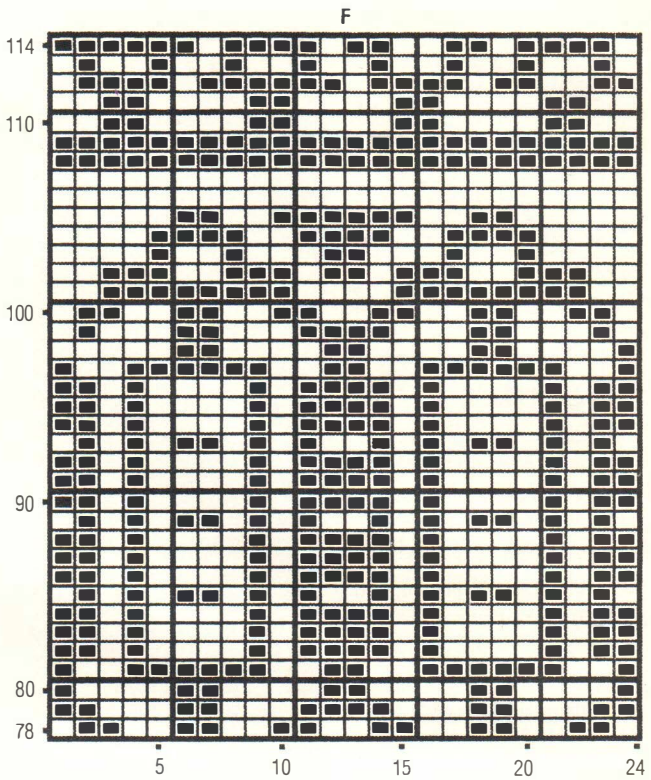


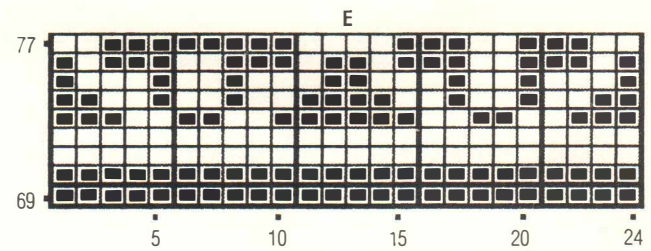












as given for back, inc 1 st at each end when RC shows 24. 108[112:116] sts. Turn the work and continue to knit as given for back until the end of Patt A (15 rows), *at the same time,* inc 1 st at each end of next row, K5 rows. Inc 1 st at each end of next row, K4 rows. 114[118:122] sts. Lock the punchcard on row 16 and turn the knitting (using garter bar or by WY).

Reset RC at 000. Using A, K2 rows. Using B, K10 rows, *at the same time* inc 1 st at each end when RC shows 2, 4 and 8. 120[124:128] sts. Using D, work fringe. Using B, K10 rows, *at the same time,* inc 1 st at each end when RC shows 12, 16 and 20. 126[130:134] sts. Work 'eyelet insert' (rows 22 — 28) and *at the same time* inc 1 st at each end when RC shows 24. 128[132:136] sts. Turn the knitting and reset RC to 000.

PATTERN B

Work one complete patt as given for back, *at the same time* inc 1 st at each end when RC shows 2, 6, 8 and 12. Lock the punchcard on row 31 and set carr for st st. Work 'eyelet insert' (RC015-021) and *at the same time* inc 1 st at each end when RC shows 16 and 20. 136[144:148] sts.

PATTERN C

Work as given for back until RC shows 46, *at the same time* inc 1 st at each end when RC shows 2, 6, 10, 14, 18, 22, 26, 30, 34, 38, 42 and 46. 162[168:172] sts. When RC shows 46, manually push the needle selection back to WP. Reset the punchcard to row 31 (patt C) and lock. Set carr to select/memorise without K and take to L. Release punchcard and set carr for Fair Isle. Using B in feeder 1/A and C in feeder 2/B, K until RC shows 60, *at the same time,* inc 1 st at each end when RC shows 50 and 54. 168[172:176] sts.

SHAPE TOP

Continue to knit in patt as before. Set carr to HP and always taking the yarn round the first inside N in HP *and* always pushing Ns at the *opposite* side to carr to HP, push 2[2:1] Ns to HP on next 2 rows. Push 2 Ns to HP on next 2 rows. Push 2[3:2] Ns to HP on next 2 rows. Push 3[3:2] Ns to HP on next 2 rows. Push 5[4:2] Ns to HP on next 2 rows. RC shows 70. Set carr for st st and using B, push 5[4:3] Ns to HP on next 2 rows. Push 6[4:3] Ns to HP on next

2 rows. Push 8[5:4] Ns to HP on next 4 rows. Push 9[6:4] Ns to HP on next 2 rows. Push 10[6:4] Ns to HP on next 2 rows. Push 14[8:5] Ns to HP on next 2 rows.

SIZE 81-86cm ONLY

Break off yarn. Cancel HP. Using B, K1 row across all sts and cast off loosely.

SIZES 91-96cm and 101-106cm ONLY

RC shows 84. Push 10[5] Ns to HP on next 2 rows. Push 14[6] Ns to HP on next 2 rows.

SIZE 91-96cm SIZE ONLY

Break off yarn. Cancel HP. Using B, K1 row across all sts and cast off loosely.

SIZE 101-106cm ONLY

RC shows 88. Push 10 Ns to HP on next 2 rows. Push 14 Ns to HP on next 2 rows. Break off yarn. Cancel HP. Using B, K1 row across all sts and cast off loosely.

DETACHABLE COLLAR

Work two pieces alike

Purl side is used as right side throughout (with the exception of the hems).

Push 180 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Set RC at 000. Using A and T8, K10 rows. Using T9, K1 row.

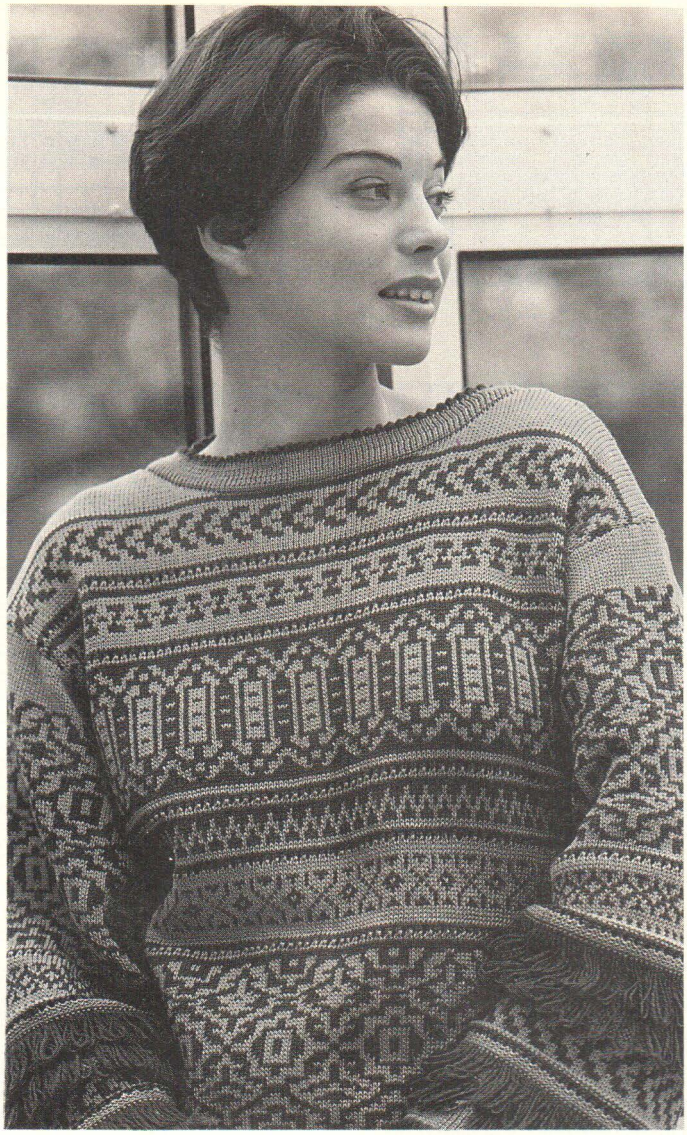
Work picot line. K1 row. Using A and T8, K10 rows. Turn a hem by picking up loops of first row worked in A and hang evenly along the row. K1 row.

SECTION 1

T8, using B, K10 rows. Using D, work fringe over all Ns in WP. Using B, K2 rows. Work picot line. K2 rows. Using C, K2 rows and WK.

SECTION 2

Push 150 Ns to WP. With fringed (purl) side facing, pick up sts from below WY and hang on to empty Ns, dec evenly by placing 2 sts on every 5th N. T8, using A, K5 rows. Work picot line. Using B, K2 rows. Work picot line. K2 rows. Using C, K2 rows and WK.



SECTION 3

Push 120 Ns to WP. With fringed (purl) side facing, pick up sts from below WY and hang on to empty Ns, dec evenly by placing 2 sts on every 4th N. T8, using B, K10 rows. Using D, work fringe over all Ns in WP. Using B, K2 rows. Work picot line. Using A, K2 rows. Using C, K2 rows and WK.

SECTION 4

Push 90 Ns to WP. With fringed (purl) side facing, pick up sts from below WY and hang on to empty Ns, dec evenly by placing 2 sts on every 3rd N. T8, using B, K2 rows. Work picot line. Using A, K2 rows. Using C, K2 rows. Using B, K1 row.

SHAPE NECK

CAL. Push all Ns to R and 10 Ns to L of centre '0' to HP. Always taking the yarn around the first inside N in HP, K2 rows. Push 10 Ns at neck edge to HP on next and every foll alt row until 5 sts rem. Break off yarn, push rem Ns to HP. Take CAR. Leaving all Ns to R and 10 Ns to L of centre '0' in HP, work to correspond with first side. Set carr so HP Ns will K and K1 row. WK.

SECTION 5

Work in one piece

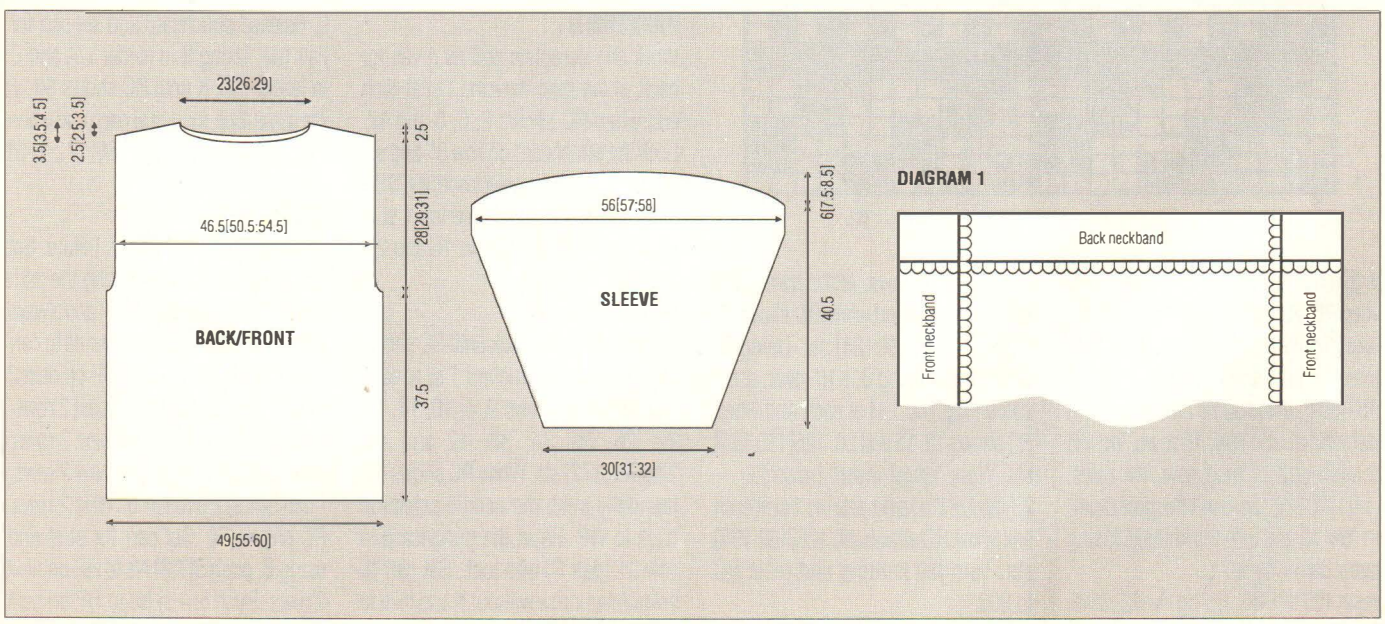
Push 120 Ns to WP. Pick up sts from below WY on both collar sections, with fringe side facing and hang *1 st on first N, 2 sts on 2nd N*, rep from * to * along the row. Using A and T7, K6 rows. Using T6, K2 rows. Using T5, K2 rows. Using T7, K1 row. Work picot line. K7 rows. Using T6, K2 rows. Using T5, K2 rows. Turn a hem by picking up loops from first row worked in C and pull 2nd st (just picked up) manually through st on N all along the row. Cast off.

TO MAKE UP

Wash all pieces and dry flat. Block to correct measurements and steam press on wrong side of fabric (press collar on K side).

Tunic: Backstitch shoulder seams. Mattress stitch neckband seams, lapping as shown in Diagram 1. Place a marker at centre of sleeve head. With right sides together, pin sleeve head into armhole and backstitch together. Join side and sleeve seams, using mattress stitch and matching patterns carefully. Gently steam seams on the wrong side.

Collar: Mattress stitch neckband seams, then shoulder seams and hem, taking care to align eyelet rows correctly. Gently steam seams on wrong side.



Added detail of all kinds gives a wealth of new images to an existing fabric — as illustrated by Ruth Lee

THE Designer LOOK

The sample swatches illustrated in this article combine elements of design from both the men's wear pattern (*Machine Knit Today*, July) and the women's wear multi-coloured tunic (see page 13). They focus on methods of producing and applying additional detail to an existing garment pattern.

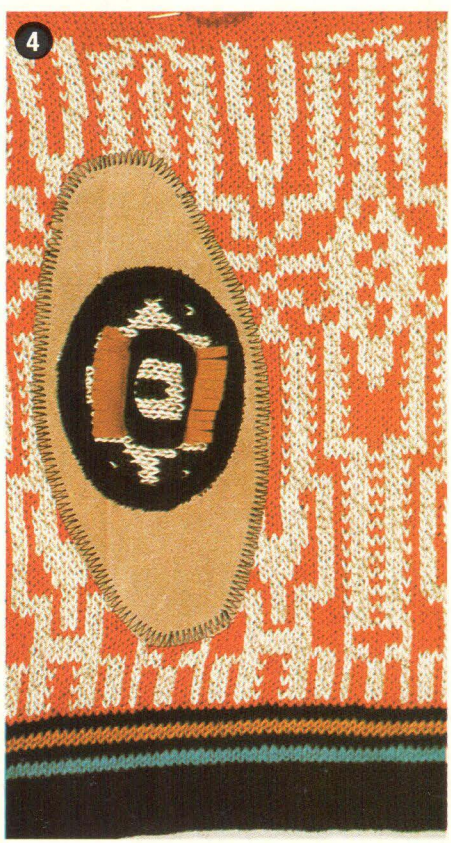
A SELECTION OF ADDITIONAL MATERIALS!

Examples include patterned patches and pockets, hand and machine stitching techniques, embellishments which include both traditional and non-traditional materials such as felts (fringing and appliqué), suede patches, combining felts with cut and sew knits and decorative thonging using boot and shoe laces.

Most of these materials are readily available from your local haberdashery counter. Many of the techniques combine both functional and decorative roles (e.g. hems, pockets).

SEASON TO TASTE!

Such detail can be designed to be applied in amounts suited to individual taste and cost. The more complex the 'add-ons', the higher the price in terms of production time. However, not all of the methods need to be time-consuming to be effective. For example, see Swatch 3, which demonstrates the use of a small,



cut and sew, quilted Fair Isle patch, combined with a felt edging and applied with machine sewing.

At the other end of the scale, a highly individual interpretation of the standard pattern might incorporate applied patches, combined with a suitable variation from the decorative edges sample collection (see *Machine Knit Today*, May and June).

PRACTICAL APPLICATION

From a practical point of view, my examples try to address the problems associated with the matching of compatible stitch structures, weights, tensions, elasticity and wash-care directions.

For example, a heavy gauge Fair Isle patch stitched on to a fine gauge background would certainly distort the lie of the base fabric. On the other hand, a lightweight stocking stitch patch could be successfully applied to a more substantial base. But then, the latter example might cause unwanted show-through of the base fabric if, say, the stocking stitch patch was knitted at a very loose tension. Of course, this could be seen as a positive factor if the design called for a layered look!

Patches or pockets constructed from non-knitted materials, such as felt or suede, need careful positioning if they are not to affect the over-all elasticity and drape of a garment. In this example, a base fabric of medium to heavy gauge Fair Isle or knitweave would probably be the most compatible. Always make a sample swatch in the intended materials before going ahead with the finished piece, to check for any potential problem.

For appliqué work generally, consideration must also be given to the varying wash-care instructions. Always test for shrinkage and colour fastness if unusual materials are being combined. Consider whether dry cleaning is a suitable alternative. As a last resort patches and add-ons can be made detachable.

The final article in this series (scheduled for September) develops the concept of detachable decoration for women's wear, but many of the techniques could also be applied to a men's wear project.

COLOUR AND DESIGN SOURCES

My 'colour story' for this month contrasts splashes of vivid primary and secondary colours with black, white, oatmeal and beige. The imagery is intended to be strong and graphic, initially derived from American Indian sources, and is worked into patterns suitable for a collection of men's or women's wear. This use of a theme or motif can visually link separate collections, and shows, incidentally, how ideas from various sources can be applied on a general basis. For example, Swatches 2 and 3 illustrate two methods of using groups of small Fair Isle patches, which are knitted in a stitch pattern that con asts with the main body of the garment. The patch patterns are taken from the women's tunic, while the main stitch pattern is the original men's wear design. The final swatch — number 8 — introduces two extra patterns from the women's tunic (pocket and border pattern).

WORKING METHODS

The sample swatches used to illustrate this article offer three main ways of working; designing and applying knitted patches and pockets, incorporating contrasting fabrics, and decorative stitching and linking techniques. Each swatch shows a number of different methods. You may want to combine these in ways to suit your own designs. As you can see from the illustrations, patches can be used as single or multiple units. For example, Swatch 3 shows a group of fringed patches which would work successfully positioned as a group along the outer edge of a sleeve. The felt fringing might be designed to replace a more traditional welt or cuff, or be more discreetly placed on a pocket top (see Swatch 7).

YARNS AND STITCH DESIGNS

All the swatches use the following yarns in a variety of combinations.

i) Soft black cotton, Forsell's 2 ply used double.

ii) 'Panama' linen mix from Yeoman Yarns — a 50/50 cotton/acrylic.

iii) Gold mercerised cotton, 4 ply equivalent from Many A Mickle.

iv) Red 4 ply mercerised cotton from Brockwell Yarns.

v) Turquoise and jade slub cotton from Many A Mickle.

vi) White Horse mercerised cotton ecru from Texere, 4 ply.

Use the punchcard from the man's sweater (*Machine Knit Today*, July) to knit most of the background fabrics. Some of the additional decoration is knitted from designs taken from the lady's tunic sweater featured in this issue.

SWATCH 1

The main pattern is knitted in black, soft cotton and linen mix at T8. The background and foreground colours have been exchanged at regular intervals over 80 rows (approx). The patches are knitted in red 4 ply mercerised cotton and turquoise slub cotton.

TO KNIT THE TRIANGLE

The design is Stitch Pattern A from the lady's tunic sweater. Cast on 20 stitches in waste yarn, and knit several rows. Change to main colour and knit two rows. Set the machine for patterned knitting, knit two rows. Decrease one stitch (fully fashioned method) at the beginning and end of the next and every alternate row, until two stitches remain. Cast off.

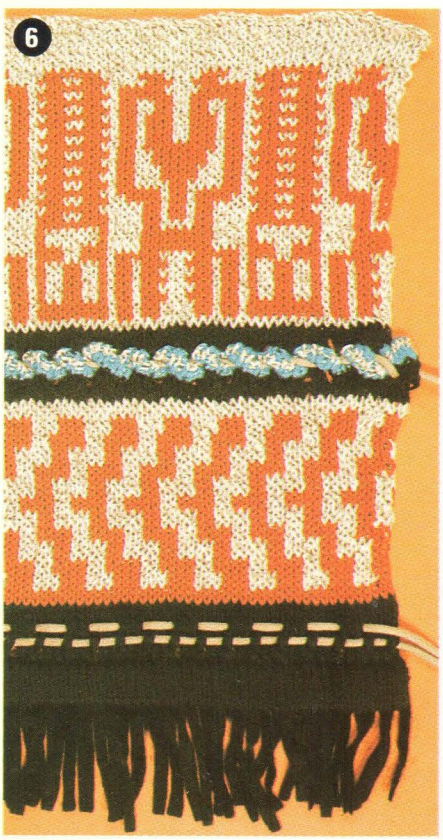
Block and press the main swatch and the triangle, sewing in all the ends except the one at the apex of the triangle.

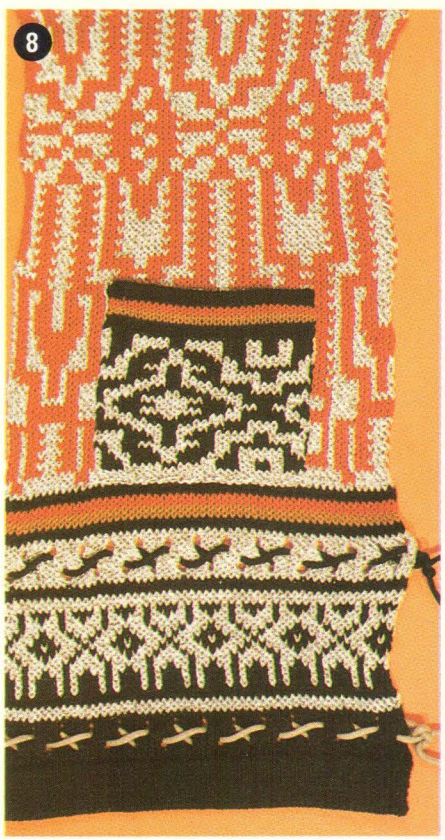
TO ATTACH THE TRIANGLE

With right sides uppermost, lay the base fabric flat. Pin and tack stitch the triangle into place, leaving the waste yarn free. Carefully unravel the waste yarn, to reveal the first row of knitting. Graft the base stitches of the triangle to the main fabric, using a solid backstitch. Catch down the apex of the triangle using the remaining end of yarn.

The same method applies to the rectangular patch. This begins and ends with waste yarn.

As you can see, the patches are only partially applied to the base fabric, allowing movement between the background and the applied shape. This method of working is less likely to distort the shape of the garment, but is really only suitable for relatively small patches. On larger shapes, it may be necessary to stitch round the





complete edge of the patch, taking care not to distort either the patch or the background fabric.

SWATCH 2

In this example, the patches are outlined with blanket stitch, and then further embellished by weaving a second colour (ecru) in and out of the top of the blanket stitching. The background fabric is knitted as for Sample 1, using black soft cotton and gold mercerised cotton 4 ply equivalent. Here, the patches are knitted using a closed edge cast on and cast off. The eyelets formed on these edges act as a spacing guide for the blanket stitching. As in the previous example, the patches are only attached on the two opposite edges. The sample is completed with a felt fringe, which is applied with a machine sewn zig-zag stitch directly on to a single bed hem (black cotton T6).

SWATCH 3

The main pattern is knitted in ecru and black 4 ply cotton at MT 8, and is highlighted with three brightly coloured triangles on the left-hand side of the swatch. Each triangle commences with a closed edge cast on, is decorated with a narrow felt fringe and is applied to the base with a machine sewn zig-zag stitch. The rectangular patch is built up from a base of quilted, cut and sew, patterned knitting, then framed with felt edgings, and finally decorated with two small felt fringes.

TO CONSTRUCT THE RECTANGULAR PATCH

1. Knit a square of patterned fabric larger than the intended patch. If your design calls for multiple patches using the same pattern, then knit enough fabric for the total amount.
2. Block and press the swatch.
3. Cut a piece of lightweight dressmaking wadding to the same size as the swatch. Tack stitch into place.
4. Using a suitable machine stitch, outline the shape required for the patch.
5. Cut out the patch, leaving a narrow edge from the machine stitching. Secure open edges with a further row of zig-zag stitches if required.
6. Cut a piece of felt to the same dimensions as the patch.
7. With right side facing, straight stitch round the shape of the patch, following the original line of stitching.
8. With the felt side uppermost, use a pair of sharp embroidery scissors to very carefully cut through the felt layer only, to reveal the knitting underneath. Allow a small overlap of felt, to conceal the cut and sew edges.
9. Machine stitch (zig-zag) the completed patch to the base fabric.

SWATCHES 4 AND 5

These develop the quilted patch to incorporate a suede base. I used ready cut patches from the repair section of the haberdashery counter. The edges were already punched with small eyelets. In Swatch 5, the patch was hand sewn to the base fabric using an oversew stitch. If necessary, this could be removed quite quickly for laundering.

SWATCH 6

This combines a felt fringe with bound and laced eyelets. Here, I have used a pair of standard boot laces for the decoration. The hand-transferred eyelets are made by moving one stitch to the adjacent needle with the transfer tool and then bringing the empty needle back into working position before knitting the following row.
The bound pattern involved making two rows of eyelets on every third needle, but with six knit rows (two blue, two linen mix, two blue) following the first transfer row. The boot laces are then wound in and out of alternate eyelets, first on the bottom row, and second on the top row. Pull the laces quite tight to achieve the bound look.

SWATCHES 7 AND 8

These show methods of embellishing a concealed pocket, and finally a patterned patch pocket.
Swatch 7 is knitted at T 8, with the stocking stitch pocket top at T 6. Block, press and make up before adding the blanket stitching to the top of the pocket. Machine sew (small zig-zags) two layers of felt fringing just below the pocket top.
Sample 8 combines cross stitch lacing inserted through widely spaced eyelet holes (in this sample the eyelet is made over every third needle). The top row of eyelets is offset by two stitches to the right of the bottom row, and four rows of stocking stitch are knitted in between each row of eyelets.
The patch pocket and the border above the hem are knitted in stitch patterns D and C from the lady's tunic. The pocket is cast on and off with waste yarn and is knitted from the hem down. It is attached with backstitch through an open row of stitches (see Swatch 1 for method). The side edges are carefully mattress stitched into position, making sure that the same line of stitches is followed throughout.

Next time, I shall be concentrating on methods of designing and making, detachable collars and other types of removable decoration. The emphasis is on women's wear, and the collar pattern featured on page 16 (as an extra to the tunic sweater) is developed. However, the next article will also draw together ideas from each of the previous articles in a final design sheet, which I hope will give you inspiration and the confidence to try out some designs of your own.

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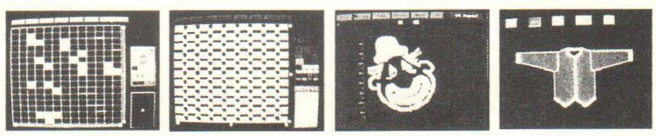

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Even if you use your overlocker for practical sewing aspects, there are few of us who have explored its decorative capabilities — Irene Krieger's techniques and ideas this month should change all that!

GET THE BEST FROM YOUR OVERLOCKER

DECORATIVE OVERLOCKING TECHNIQUES

Even though overlockers don't do anything else but overlock, with a bit of imagination, it is possible to make some very interesting decorative effects and trims with one. Due to the large holes in the loopers, they can be threaded with quite thick yarns. My own theory is that if I can get the yarn through the hole in the looper and I can make it feed reasonably evenly, then I can use it in my overlocker. I have successfully used a four ply wool and regularly thread several fine threads through the same looper. The needle threads must be quite fine but these can be different colours, finishes (within reason) or lurex. This coupled with varying the stitch width and density and changing the tension will give a great variety of effects.

IDENTIFYING THE THREADING

Before beginning with the decorative effects, it is important to identify the top (or upper) looper and which spool feeds it. Its thread is laid on the upper side of the edge being overlocked. If the top looper is threaded with a fancy yarn and the fabric stitched with the right side uppermost, the decorative yarn will show on the right side of the fabric. There is no reason why the bottom looper should not be threaded with a fancy yarn but remember that the two loopers lay their threads down differently and that the top looper gives the best coverage.

FEEDING

When working with fancy threads, particularly knitting yarn, it is very important that it feeds evenly off the cone or spool. The slightest snag or hesitation will show as a tight bit in the stitching. In the normal way, the spools of thread sit directly under their first guide so the thread automatically flows evenly. Depending on how the spool pins are arranged on your overlocker, there might not be space for a cone. In this case, the cone will have to stand at the side of or behind the overlocker. This, of course, means that the yarn may jerk when it is being taken from the side of the cone furthest from the overlocker. With some yarns, especially the smooth, finer ones, this will not make a noticeable difference to the stitching, but with others it will show. Sometimes putting the yarn on the floor helps. Other times it will be down to you to make sure that the yarn feeds properly, taking it off the cone by hand if necessary.

TENSION

Tension is also very important. A thick yarn will probably need a considerably looser tension than ordinary sewing thread. With overlocking, the tensions are usually set so that the upper and lower looper threads lock on the cut edge. However, this is often changed for decorative effects. Sometimes one looper thread is loosened and the other tightened so that the thread is pulled more to one side than the other. Getting the setting just right does require quite a bit of experimenting especially if the threads are of very different thicknesses.

EASY BINDING

The easiest form of decorative edge is a simple binding. For my samples, I have used a four thread overlock stitch where the second row of stitching is within the overlocking itself. It is also possible to make this edge with three threads only. So that you can see what is happening, I have used four different colours. The top looper was threaded with a three ply acrylic yarn. The bottom looper was threaded with a fine cream coloured thread to reduce the bulk of the bound edge. The stitch was set to its maximum width and the stitch length was closed up to give a good coverage. **Swatch A** shows the result. It looks fine on the right side but it is not suitable when both sides are to show.

REVERSIBLE EDGING

There are two ways to get a reversible bound edge. One way would be to use the same yarn in both the upper and lower loopers and the other is to overlock the edge twice, as I have done on **Swatch B**. So that the 'best' side of the overlocking is to the right side of the fabric, it is necessary to make the first row of stitching on the wrong side of the fabric. Turn the fabric over and repeat on the right side, this time using the knife as a guide only. This will bind the cut edge a second time and enclose it very well. Of course, on my swatch every lump, bump and nick shows because of the contrast in colours, but you can see how that changes when I used the same yarn for both stitching and knitting — **Swatch C**. Only the yellow was changed and all other settings etc. were the same as for Swatches A and B. I am sure you can see if a matching thread and yarn had been used, the bound edge would be very neat indeed. Making a double row of stitching does tend to stretch the edge a little but this can be corrected by using the differential feed. If your overlocker is without this facility, try putting water soluble fabric under the knitting. The excess water soluble fabric will tear away easily and any that is trapped within the stitching will disappear when the garment is washed. This is also a good tip if you are having problems with a wavy edge when stitching up or making a cut and sew neckline.

FRINGES

Fringing **(Swatch D)** is another useful trim that can be made with the help of an overlocker. It is nice to be able to make your own with the same yarn as was used for the garment. I used paper for my sample but as a certain amount remains within the stitching, I would suggest Stitch and Tear™ or heavy interfacing for a garment. You will need a piece of paper slightly longer than the length of fringing required and double the width. Fold the paper in half lengthways. Wind yarn round the paper evenly, trying not to overlap too much. Go to the overlocker and stitch on the folded edge. Whether you trim or use the knife simply as a guide is up to you. Take a pair of scissors, slip the points between the pieces of paper and cut the loops. One sheet at a time, tear away the paper close to the stitching. You will find that the stitching has perforated it and it will come away quite easily though care is needed not to accidentally break the paper within the stitching which will give a limp section in the edge.

WIG MAKING!

Swatch E is an adaptation of fringing which came about when I was running an overlocker workshop. One of my students asked if it was possible to leave the loops intact as she wanted that effect for the hair of a toy she was making. We experimented but it was virtually impossible to tear the paper out without cutting the loops. I then

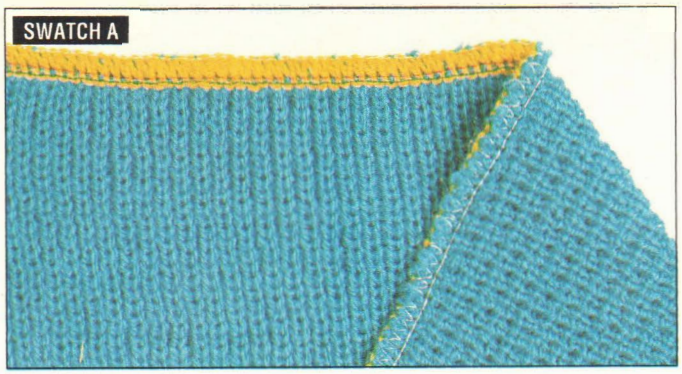
hit on the idea of winding the yarn round a plastic ruler and slipping the loops off just in front of the knife. To give the overlocker feed something to grip, I laid the loops on to a piece of water soluble fabric which could be torn away later. It was not possible to get the loops very even, but this would not matter for doll's hair. It is certainly a good deal quicker than stitching the loops by hand.

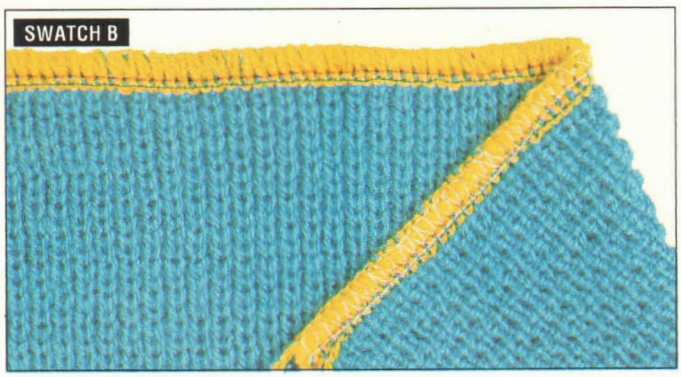
NARROW BRAIDS

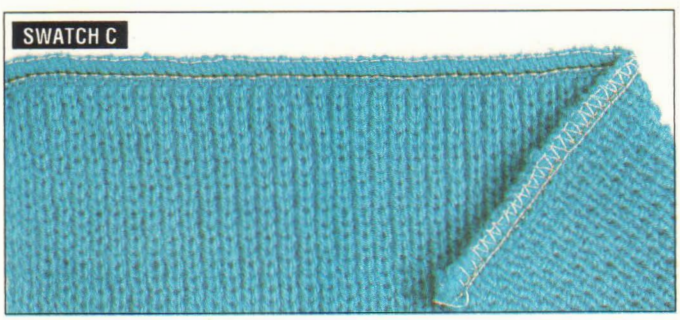
As I mentioned earlier, just because the knife is in place, that does not mean that you are forced to cut and another way to create trimmings is to bind over something narrow. On the whole this is best done with the overlocker set for three thread work. The stitch length and width will depend on the look you are trying to achieve and the threads being used. **Swatch F** shows an interesting braid which was made by working over a narrow bias strip of jersey. When stretched, jersey curls up into a tube. Once it has been stitched over and the tension released, the jersey springs back but, of course, it cannot go very far because of the overlocking. The result is a nice fat cord which can be made into any shape you want — **Swatch G.** Practice with strips cut from an old T shirt. About 1 - 1.5cm wide is ideal and the fabric must be cut on the cross for it to curl nicely. After making a few stitches in the end to anchor the fabric and threads together, the unstitched fabric has to be brought up over the foot at the front. The idea is that the needle does not actually go into the fabric at all, but that the top looper whips thread or yarn over and over the jersey. To allow it to do this, its tension must be quite loose and that of the bottom looper rather tight. Be careful not to cut the fabric with the blade. As you stitch, you must gently pull on the jersey at the front to make it curl. This, of course, slows up its progress under the loopers. You can compensate for this a bit with the stitch length and differential feed but really the best way is to gently pull the finished braid from the back. I doubt if even the most experienced sewer could get a completely even coverage. It is inevitable that in some places the stitches will pile up a bit and in others they will be pulled apart. My blue sample which used a very fine rayon embroidery thread in the top looper shows this. Next to it on the black sample where the thread has been matched to the fabric the uneven stitches do not show at all. To help get better coverage, I used a bulked nylon in the top looper. My Swatch G shows a variety of coverage which was achieved by altering the stitch length. I tried to pull as evenly as I could.

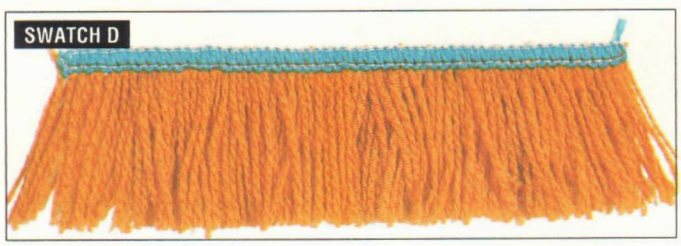
WHIPPED YARN

Whilst on this theme, I have been experimenting with whipping over yarn instead of fabric. This is easier than working over jersey because it is not necessary to keep tension at the front. It is, however, necessary to pull from the back to open out the overlocking as much as possible otherwise the results are a bit too stiff and lumpy. **Swatch H** shows a variety of fancy knitting yarns that were made in this way. I would not want to make a whole garment from my own overlocker yarn as it does take quite a bit of time but as an accent yarn I find it very effective. The turquoise/orange and yellow/red ones were made in the same way, by working over two ends of three ply yarn. The black and pink sample was worked over one end of four ply black but with pink Silky in the top looper. I found it easiest to sew as fast as possible and pull quite firmly. Once I had made a reasonable pile, but before it could get tangled, I wound it up with a wool winder. During the summer holidays, I am going to bribe one of my friend's children to 'reel' the yarn in on the wool winder as I make it, which should speed things up considerably.



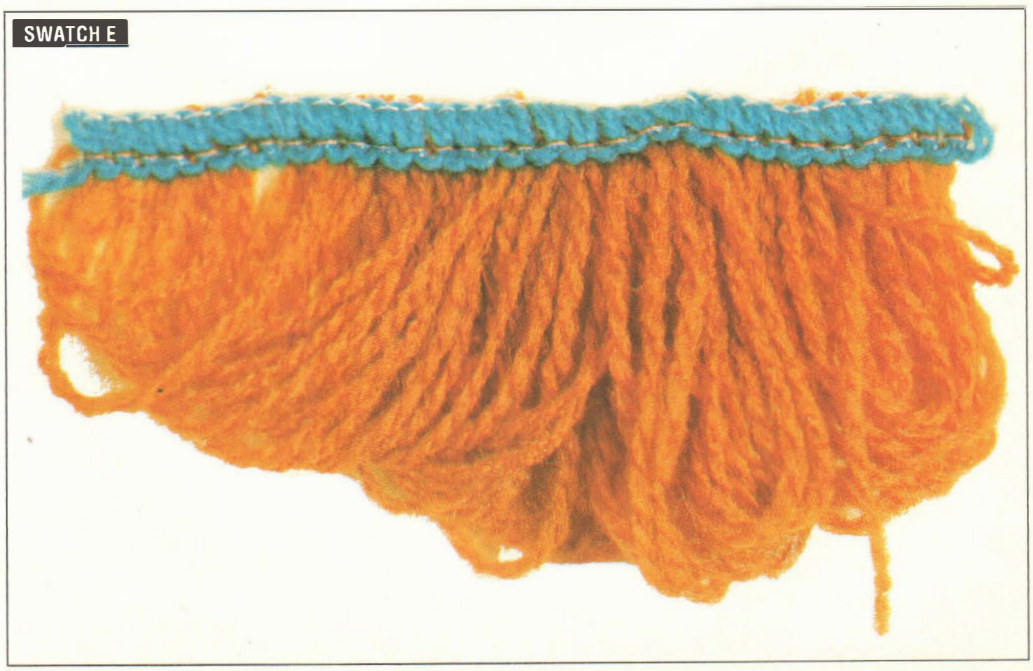






CREATING YARN

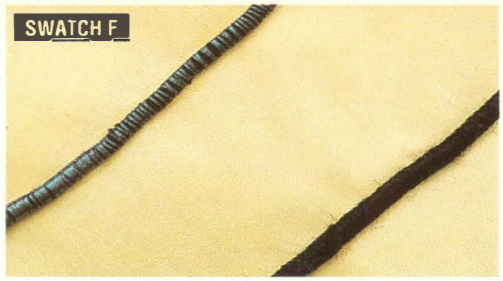
Creating the whipped yarn set me to thinking and I then experimented with making knitting yarn from scratch. By the way, all the knitting yarns you see knitted easily on my Duomatic. As you know, the overlocker does not need to stitch into fabric. If you stitch without fabric, a chain is formed from the threads and yarns used. **Swatch I** shows three yarns created from an overlocker chain. All are made with the overlocker set for three thread sewing and the narrowest stitch possible. All needed the chain to be pulled from the back. In fact, I found it easier to turn the overlocker round and work with its back facing me as I could pull on the chain without stretching my arms. The cream sample used bulked

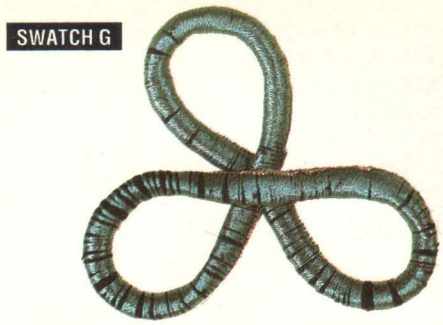


nylon in the upper looper, polyester sewing thread in the bottom looper and rayon embroidery thread in the needle. The lilac sample used lilac Silky and one end of multi-coloured lurex in the top looper, turquoise Silky in the bottom looper and a very fine sewing thread in the needle. For the black sample, I used black bulked nylon in the top looper, black sewing thread in the bottom looper and red sewing thread in the needle. These yarns can be used for a variety of things other than knitting or weaving. My tassel was made using yarn from the cream sample and I have made some really nice fringing (as previously explained) with the black yarn.

I hope that all of this has set you thinking about other ways to use your overlocker. For the next issue, I have created a very interesting overlocker braid and have designed a garment on which to use it. The shaping is, naturally enough, made with an overlocker.

Editor's Note: *If you have any difficulty in obtaining threads for your overlocker, especially the more specialised high bulked ones, then an excellent range is available by mail order from Empress Mills (1927) Ltd, Empress Street, Colne, Lancs BB8 9HU. Tel. 0282 863181.*





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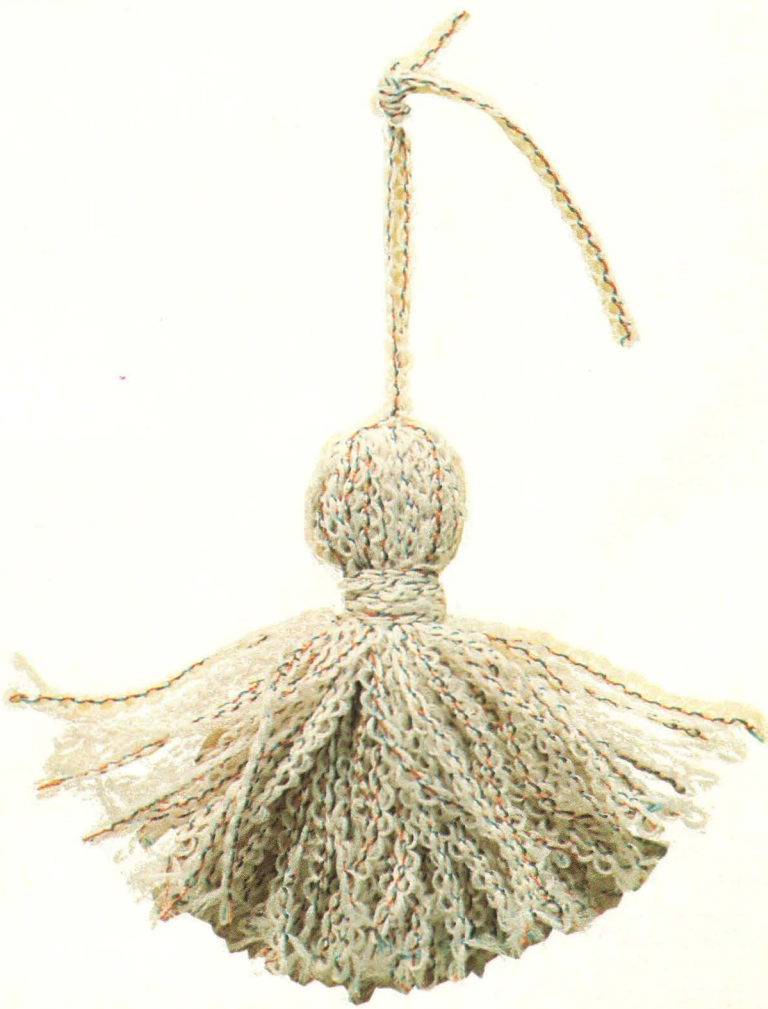
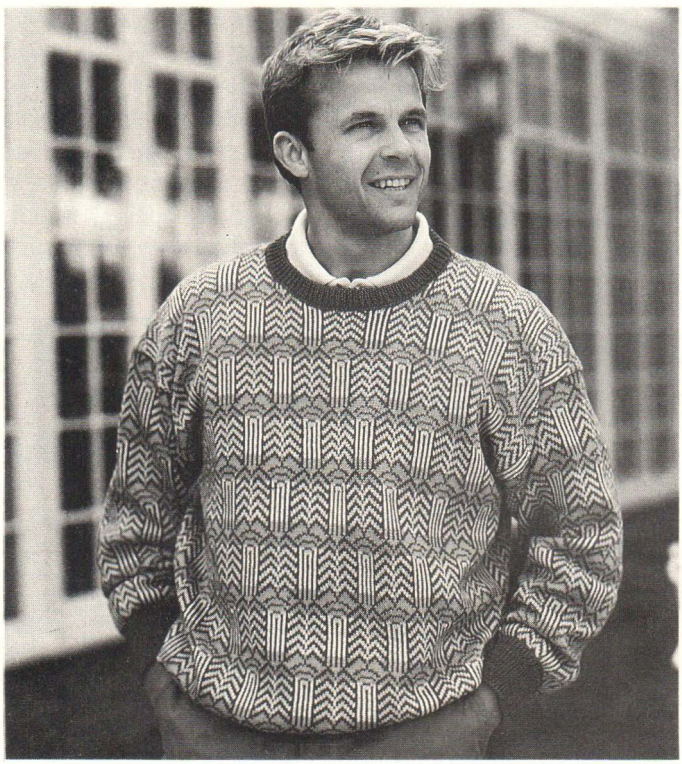


Kathy Haynes

Francis Wagstaff

'His and Hers' Fair Isle Sweaters with Long and Short Sleeves

***MACHINES**: These instructions are written for standard gauge punchcard or electronic machines with ribber*
***YARN**: Yeoman Cannele Mercerised Cotton 4 ply*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Thyme (MC), Honey (A), Ochre (B) and Sandstone (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*



SIZES
To suit bust/chest 81[86:91:96:101:106]cm.
Finished measurement 93[98:103:108:113:118]cm.
Length 60[62:64:66:70:72]cm.
Long sleeve seam 44.5[46.5:49:51:53:55]cm.
Short sleeve seam 21[21:21.5:21.5:22.5:23.5]
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Cannele Cotton 4 ply.
2 x 250g cones in MC.
1 x 250g cone in each of A, B and C.

MAIN TENSION
33 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 55.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.
Note: If card punched in reverse, then colours could be reversed, so that MC remained in feeder 1/A throughout and only cols in feeder B were changed.
Electronic machines, mark patt as set and use negative button to attain the same effect.

PATTERN NOTE
Pattern worked in Fair Isle throughout, changing colours thus:

Long Sleeve Sweater:

Feeder 1/A	Feeder 2/B	Rows
A	MC	8
B	MC	8
C	MC	10

Short Sleeve Sweater:

A	MC	4
B	MC	4
C	MC	4
A	MC	4
B	MC	10

For both long and short sleeves, the appropriate set of 26 rows are rep throughout.
Note: if punchcard reversed, then reverse yarns in feeders.

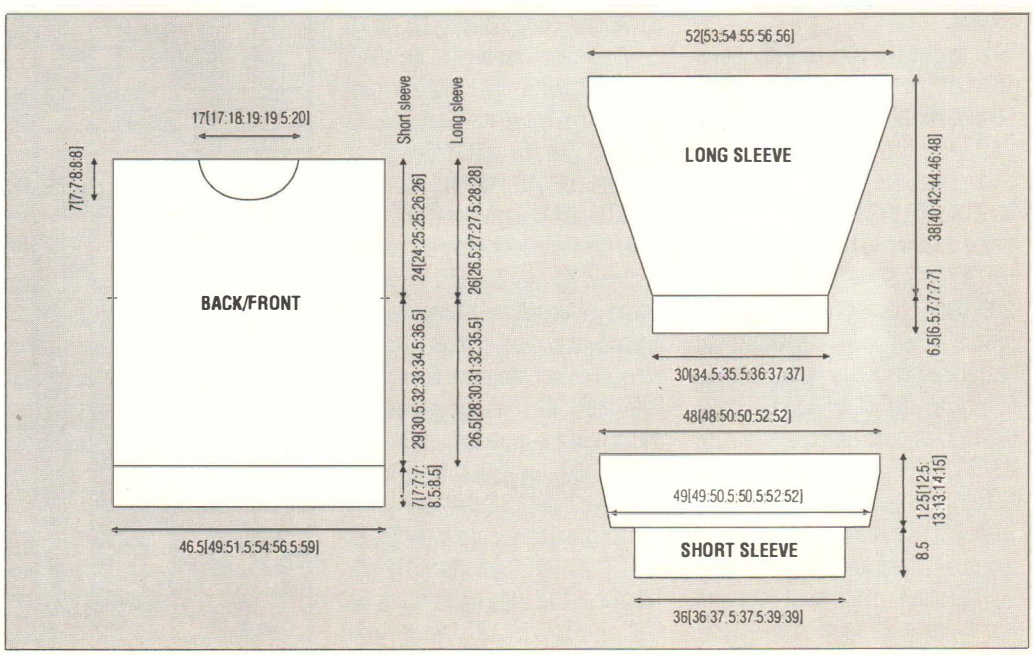
BACK
With RB in position set machine for 1x1 rib. Push 157[165:173:181:189:199] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K30[30:30:30:38:38] rows. Transfer sts to MB. Inc 1 st. 158[166:174:182:190:200] sts.
Set RC at 000. Using MC and MT, insert card and lock/program patt on first row. K1 row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle. Work in colour sequence as required throughout.

LONG SLEEVE SWEATER
K until RC shows 96[102:108:112:116:128]. Place a marker at each edge.

SORT SLEEVE SWEATER
K until RC shows 104[110:116:120:124:132]. Place a marker at each edge.

ALL SIZES
K until RC shows 190[198:206:216:224:232].

SHAPE NECK AND SHOULDER
CAR. Push 107[111:116:122:127:133] Ns at opposite side to carr to HP. Set carr for st st and so HP Ns will K and WK over rem 51[55:58:60:63:67] sts. CAL. Push 51[55:58:60:63:67] Ns nearest carr to UWP and WK.
Set carr so HP Ns will K and WK over rem 56[56:58:62:64:66] sts.



FRONT

Work as given for back until RC shows 162[170:178:184:192:200].

SHAPE NECK

CAR. Note patt row and position in colour sequence. Using nylon cord, K 89[93:98:103:108:114] sts at L by hand, taking Ns down to NWP. Cont on rem 69[73:76:79:82:86] sts at R for first side. Dec 1 st at neck edge on next 10 rows, K1 row. Dec 1 st at neck edge on next and every foll alt row 8[8:8:9:9:9] times in all. 51[55:58:60:63:67] sts. K until RC shows 190[198:206:216:224:232]. WK.

CAR. Unravel nylon cord over 20[20:22:24:26:28] Ns nearest carr, bringing Ns down to WP and WK.

CAR. Unravel nylon cord over rem Ns, bringing Ns down to WP. Reset punchcard to noted row and lock/program patt on noted row. Set carr to select/memorise without K and take to L. Reset RC to 162[170:178:184:192:200] and keeping patt and colour sequence correct from noted position, work to correspond with first side.

LONG SLEEVE

With RB in position set machine for 1x1 rib. Push 99[103:107:109:111:111] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K30[30:32:32:32:32] rows. Transfer sts to MB. Inc 1 st. 100[104:108:110:112:112] sts.

Set RC at 000. Using MC and MT, insert punchcard and lock/program patt on first row. K1 row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle. Work in colour sequence as required throughout. K2 rows. Inc 1 st at each end of next and every foll 3rd[3rd:3rd:3rd:4th:4th] row 25[20:15:10:36:36] times in all. K3[3:3:3:0:0] rows. Inc 1 st at each end of next and every foll 4th row 11[16:21:26:0:0] times in all. 172[176:180:182:184:184] sts. K until RC shows 128[134:140:146:152:158]. Cast off loosely.

SHORT SLEEVE

Push 148[148:152:152:156:156] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT, insert punchcard and lock/program patt on row 5. K1 row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle. Work in colour sequence from row 5 as required throughout. K6 rows. Inc 1 st at each end of next and every foll 6th row 7[7:7:7:8:8] times in all. 162[162:166:166:172:172] sts. K until RC shows 46[46:48:48:52:56]. Cast off loosely.

CUFFS

With RB in position set machine for 1x1 rib. Push 109[109:113:113:117:117] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K38 rows. Transfer sts to MB. With wrong side facing, pick up sts from below WY and hang on to Ns, dec 38 sts evenly along the row. Push rib sts behind the latches and K sleeve sts through rib sts by hand all along the row. Cast off loosely.

NECKBAND

Join the right shoulder seam.

Push 124[124:132:142:148:154] Ns to WP. With right side facing, pick up 56[56:58:62:64:66] sts from below WY on back neck, 24[24:26:28:29:30] sts from side front neck, 20[20:22:24:26:28] sts from centre front from below WY and 24[24:26:28:29:30] sts from front side neck and hang evenly along the row. Using MC and MT-1, push Ns to UWP and K1 row. Push RB into position, set machine for 1x1 rib and transfer sts for 1x1 rib. Drop RB, insert comb and weight evenly. Using MT-4/MT-4, K1 row. Using MT-5/MT-5, K23[23:23:23:25:25] rows. Transfer sts to MB. Using T10, K1 row and WK.

TO MAKE UP

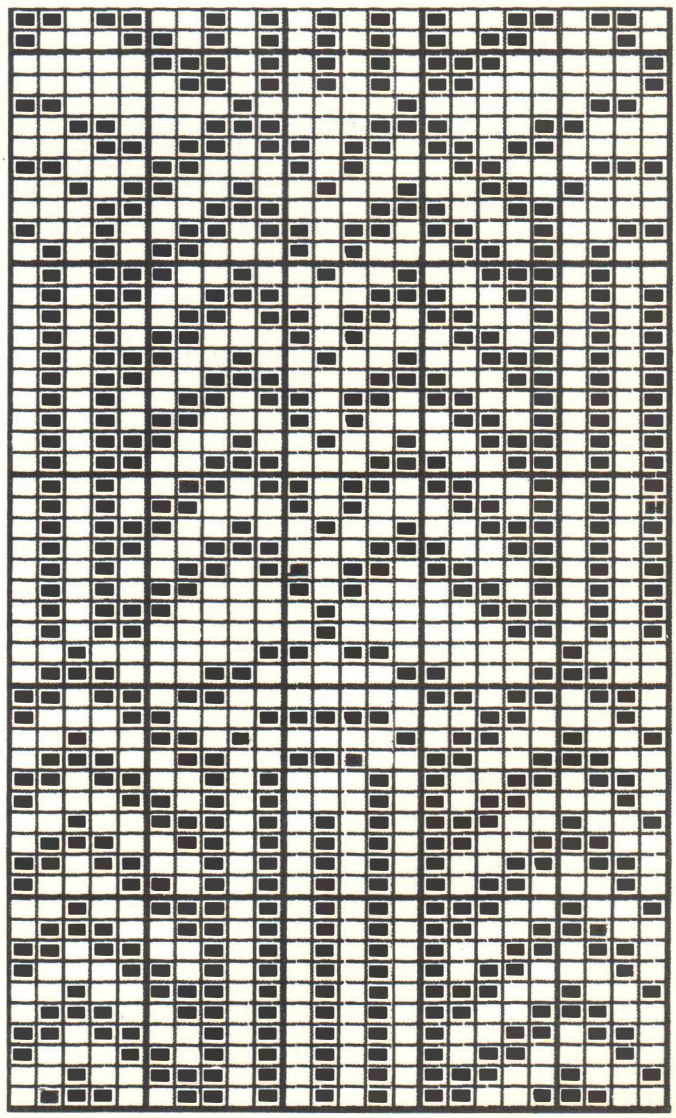
Block and lightly steam pieces to correct measurements.

Join left shoulder seam and neckband seam.

Turn band in half on to right side and finish by backstitching through last row worked in MC.

Set in sleeves.

Join side and sleeve seams.



Lady's Sleeveless Fair Isle Summer Top

Illustrated on page 23

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***YARN**: Brockwell 3 x 2/16 Mercerised Cotton*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Barley (MC), Terracotta (A), Jade (B), Parchment (C) and Apricot (D)*
***STOCKISTS**: To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ*

SIZES

To suit bust 81[86:91:96:101]cm.
Finished measurement 88[93:98:103:108]cm.
Length 58[59:60:61:62]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Brockwell 3 x 2/16 Mercerised Cotton.
1 x 50[50:100:100:100]g cone in MC.
1 x 100[100:100:150:150]g cone in A.
1 x 50[50:50:100:100]g cone in B.
1 x 50g cone in each of C and D.

MAIN TENSION

35 sts and 35 rows to 10cm measured over Fair Isle patt, after washing, drying and steam pressing (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 55.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

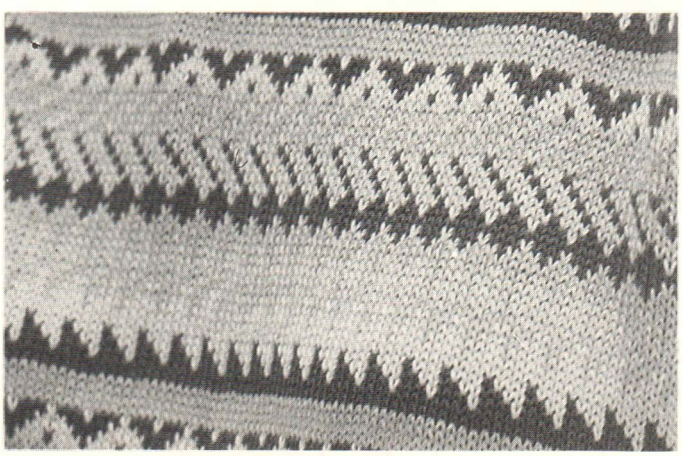
Pattern worked in Fair Isle throughout, changing colours thus:

Feeder 1/A	Feeder 2/B	Rows
MC	A	3
B	A	3
B	MC	6
A	MC	5
B	C	4
D	—	2
A	—	2
B	—	2
B	C	3
C	—	2
C	D	3
MC	D	3

These 38 rows form patt and are rep throughout.

SPECIAL NOTE

Neckline worked using cut and sew method, to avoid confusion in the complex colour changes. Wash, dry and steam press to correct measurements first. To shape neckline, use measurement diagram as a guide to marking out the shape. Using a sewing machine, work 2 closely spaced zig-zag rows inside the marked line. Cut away excess fabric. If using an overlocker, overlock just inside the marker line, cutting fabric simultaneously with the overlocker.



BACK AND FRONT

Work two pieces alike

With RB in position set machine for 1x1 rib. Push 156[164:172:182:190] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using B, cast on and K3 tubular rows. Using A and T3/3, K 26 rows. Transfer sts to MB. Insert punchcard and lock on first row. Take CAL without K (slip/part/empty). Set carr to select/memorise without K and take to R. Release punchcard and set carr for Fair Isle.
Set RC at 000. Using MT, start and work in Fair Isle colour sequence (see patt note) throughout. K until RC shows 98[96:96:96:94].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Cast off 3 sts at beg of next 2 rows. Cast off 2 sts at beg of next 4 rows. Dec 1 st at each end of next and every foll alt row 3 times in all. 128[136:144:154:162] sts. K until RC shows 176[180:182:186:190].

SHAPE SHOULDERS

Cast off 10[10:11:12:13] sts at beg of next 8[4:4:4:4] rows. Cast off 0[11:12:13:14] sts at beg of next 0[4:4:4:4] rows. WK over rem 48[52:52:54:54] sts.

ARMHOLE BANDS

Join shoulder seams.
With RB in position set machine for 1x1 rib. Push 158[166:174:182:190] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using B, cast on and K3 tubular rows. Using A and T3, K12 rows. Transfer sts to MB. With wrong side facing, pick up armhole edge and hang evenly along the row. Cast off loosely.

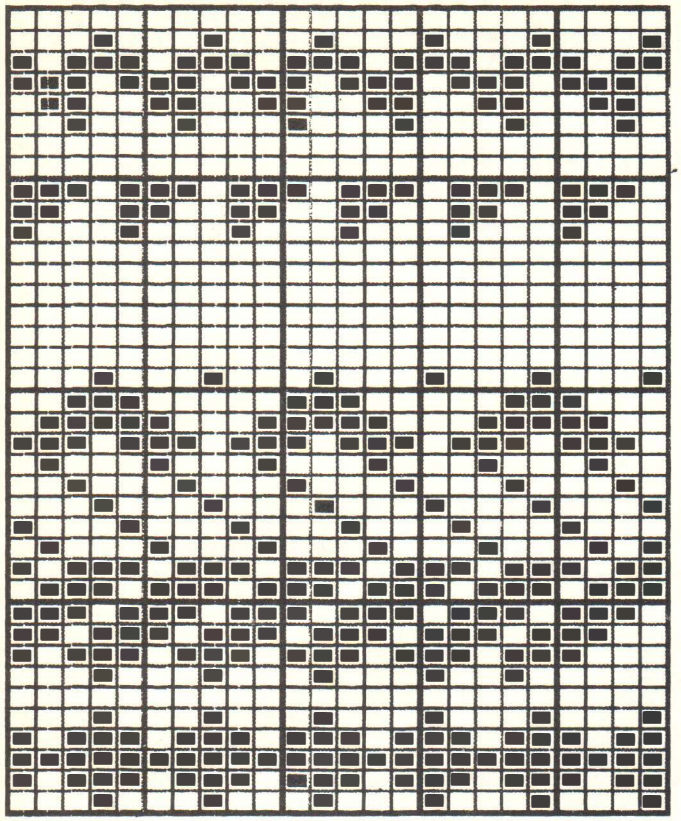
NECKBAND

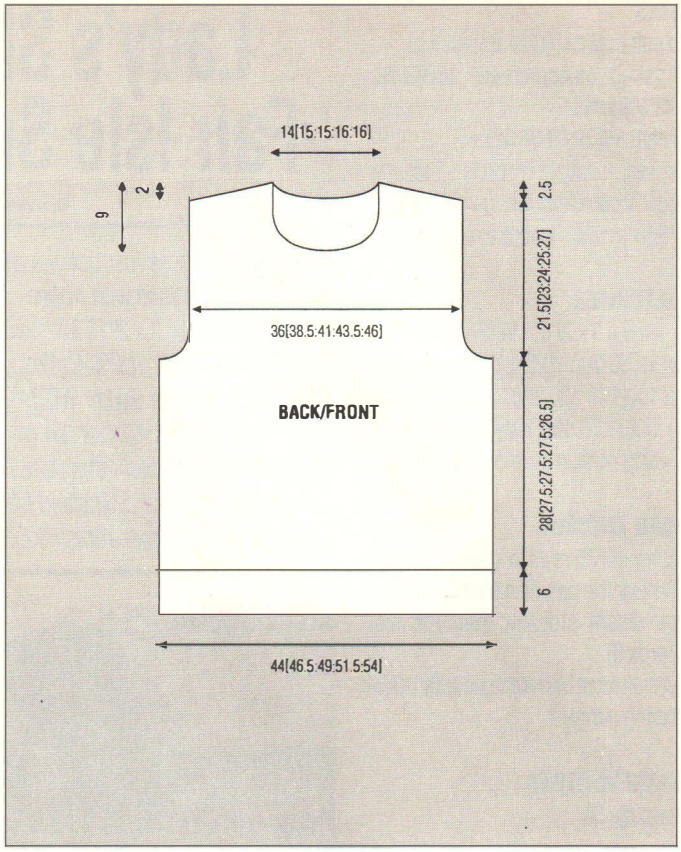
With RB in position set machine for 1x1 rib. Push 148[156:164:174:182] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using A, cast on and K3 tubular rows. Using T3••, K6 rows. Using T3, K12 rows. Using T3••, K6 rows. Transfer sts to MB. Using T7, K3 rows. Using B, K1 row and WK.

TO MAKE UP

Wash and dry pieces. Block and steam press pieces to correct measurements. Mark, sew and cut neckline (see special note). Join neckband seam. Finish neckband by pinning in position on right side of work. Backstitch through last row worked in B. Turn band in half on to the inside and slipstitch down. Join side and armhole band seams. Give final press along seams, excluding ribbing.

Punchcard and measurement diagram overleaf ⇨





KNITTERS DIARY

SHOWS AND OPEN DAYS

Battle
Venue: Claverham Community College, Battle, E. Sussex
Topics: 'Accent on Design' machine knitting seminar with guest speaker Susan Guagliumi from the USA. Susan will be lecturing and giving master classes
Dates: October 16th and 17th
Costs: £8 for full ticket; £5 for exhibition and fashion show only
Further details: Carole Meek, Hillrise Cottage, Catsfield, Battle, East Sussex TN33 9BB (enclose SAE). Tel. 0424 892614

Lutterworth, Leics
Venue: Ridgeway Yarns, 5 High Street, Husbands Bosworth, Lutterworth, Leics LE17 6LJ
Dates: August 14th and 15th
Highlights: 50% discount sale at Ridgeway Yarns

South Croydon
Date/time: September 4th, 10am to 4pm
Highlight: Machine Knitting Day with Ann Brown. Techniques and Double Jacquard
Costs: £10 per day inc tea/coffee and buffet lunch
Further details: Anne Kent, 28 Quail Gardens, Selsdon Vale, S. Croydon, Surrey CR2 8TH

CLASSES, WORKSHOPS AND HOLIDAYS

Codsall Wood, South Staffs
Venue: Pendrell Hall College, Codsall Wood, South Staffs WV8 1QP
Topics: Machine Knitting — Decorating Knitwear — tutor Anne Taylor
Date: 3rd — 5th September
Accommodation/Fees: Single room £66.20; Shared room £56.70 per person — meals inc. Non-resident £44.50 includes Friday dinner and all meals except breakfast
Further details: The College Secretary at Pendrell Hall College — address as above. Tel. 0902 842398; Fax 0902 846351 (Tel. or Fax 9am — 5pm Mon. — Fri.)

Devizes, Wilts
Venue: Urchfont Manor College, Near Devizes, Wilts
Topics: The Ribber — tutor Jenny Rose; Knitweave — An Art — tutor Marion Smith
Dates: Monday 16th to Friday 20th August
Costs: Fees based on shared accommodation: Wiltshire residents £168; Other students £180 — there is a reduction of £12.50 per night for non-residents
Further details: Urchfont Manor College, Urchfont, Devizes, Wilts SN10 4RG. Tel. 0380 840495

Essex
Venue: Coggeshall Machine Knitting Classes, Honywood School, Westfield Drive, Coggeshall, Essex
Topics: Beginners and more experienced knitters welcome
Dates/times: Classes begin 22nd September, enrolment earlier as places limited. Wed evenings 7.10 — 9.30pm during term time
Further details: Sheila Cross 0787 223356

Inverness
Venue: Culloden Academy Community College, Culloden, Inverness
Topics: Japanese machines, starting from basics approx 20 lessons altogether — get more out of your machine and have fun
Dates/times: Starting 6th September, Mondays 7.30 — 9pm
Further details: Tel. 0463 792794

Jersey
Venue: Hotel de Normandy, St Helier, Jersey
Topics: Aimed at Brother machines to include DesignaKnit; new technologies and even Machine Embroidery using the new Brother Galaxie. This is more a knitting holiday being organised by Helen Loudwell and Janet Spinks who will be taking 40 knitters from the mainland to Jersey for 4 days knitting tuition and leisure
Accommodation/rates: Accommodation all inclusive with leisure facilities including an indoor pool, sauna, gym and evening entertainment (not necessarily starring Helen and Janet!). Cost to knitters £295 inclusive with (I quote) 'a bravery reduction for husbands/friends not requiring tuition' of £50. Local Jersey knitters are also welcome and can reserve their places at £20 per day or £50 for the 3 days (inc lunch) via Simone Bridge on 0534 888062, at the House of Dupre
Dates: Wed 13th October — Sunday 17th October
Further details: Helen Loudwell, Dropinstitches, 3 Bedwell Park, Bedwell Crescent, Stevenage, Herts. Fax and phone 0438 725155

Sudbury, Suffolk
Venue: Great Cornard Upper School, Head Lane, Great Cornard, Sudbury, Suffolk
Topics: Beginners and experienced knitters welcome to learn and improve skills in a practical manner
Enrolment: Classes begin 21st September, early enrolment advised.
Further details: Sheila Cross Tel. 0787 73835

QUICK PROFESSIONAL FINISHES

Wendy Damon's lovely designs (the cover of April *Machine Knit Today* for instance) are always beautifully finished. We asked her to share her favourite techniques with us

Some ends cut, some still to be cut after 'e' wrapping to finish whilst knitting

No sign of 'joins' on the right side

Buying a machine and learning to use it are only the first steps to producing beautiful knitwear. The finishing can spoil an otherwise beautifully knitted garment. It needn't be fiddly or time-consuming. I hope to show you in this article a few quick techniques for finishing pullovers and cardigans.

QUICK TIPS

1. Invest in a transfer carriage and learn to use it.
2. Finish off yarn ends as you go by 'e' wrapping them back along the first few needles — as shown in **Swatches 1 and 2**. You don't then have to sew ends in at the finishing stage, just cut them off
3. A garter bar is a thing a lot of people tell me they have and never use. Get it out! Use it as a stitch holder if nothing else. It saves taking off on waste yarn and rehanging stitches. It is invaluable for decreasing stitches across the row for circular yokes. It can be used to turn work for easier joining on the machine; for instance — when knitting a sleeve for a drop shoulder, Fair Isle or stocking stitch pullover, the wrong side is facing you so you can't just hang the body of the pullover on the same needles and latch them off together. With your garter bar you can either turn the sleeve so that the right side now faces you or, if you don't feel up to that, take the sleeve off on the garter bar, hang the body of the pullover (right side facing) between the sleeve markers on the now empty needles and replace the sleeve stitches from the garter bar. You now have the pieces, right sides facing, on the machine ready for a loose row and latching off. **Swatches 3 and 4** show both sides of a linked seam, so you can judge the neatness for yourself!
4. Another method for dropped shoulder garments is to knit the sleeves downwards from the body. Join the shoulder seams and pick up the required stitches between the markers. Turn the punchcard upside-down in the card reader to keep the pattern correct and knit down to the cuff, decreasing instead of increasing. Transfer for rib and knit the cuff band. Transfer back to main bed and cast off.

TECHNIQUES TO LEARN

1. LATCHING OFF

By far the quickest method of casting off is to latch off. To latch off you use the latch tool to literally crochet off the last row of stitches. Knit the last row at the loosest possible tension and break the yarn leaving a tail of about 10cm. Bring all the needles out to HP. Starting at the end of the work opposite to the 'tail', and holding the work down with your free hand, insert the latch tool into the first stitch and pull that stitch off the needle. Now insert the latch tool into the second stitch allowing the first stitch to fall behind the latch of the tool. Pull that

second stitch off the needle and through the stitch held behind the latch of the tool. Continue in this way along the row to the end, pulling the 'tail' through the last stitch to fasten off. With practice this technique can be done quite quickly and it is an advantage to learn to do it in both directions (although you will always find it easier in one direction than the other). A needle bed linker will accomplish this for you automatically, but only in one direction.

2. LOOSE LAST ROW TIPS

You sometimes need a looser cast off than you can accomplish by the method given above and this is because even at the loosest tension you cannot get the last row stitches big enough. You can knit the last row back by hand, a stitch at a time, making long loops or you could use the ribber as follows:

Before knitting the last row bring the ribber up. With the pitch lever set to 'H', bring up the needles as for full needle rib and bring all the needles on the main bed and on the ribber to HP. This will help them knit back properly. The tension will be a matter for experiment but I find tension dial 10 on the main carriage and 3 or 4 on the ribber carriage gives lovely long loops for neckbands. Knit one row. Drop all the stitches on the ribber bed. The extra length created for those stitches can now be pulled into the main bed stitches to make long loops.

3. NECKBANDS

For round neck pullovers with a folded band. The bands for the front and back are worked separately in the following way:

Work the neckline by holding. Do not take the stitches off on WY, but hang the side neck edges on to the needles on either side. Knit one row on main tension. Now either transfer for rib (if you are working a rib band) or continue stocking stitch at a tighter tension (for a stocking stitch band). Knit the required number of rows and pick up again from the neck edge (the rib band will need to be transferred back to main bed first). Knit an extra loose row by one of the methods described above and latch off. For a straight back-neckline you can simply continue after shoulder shaping to work the neckband on the remaining stitches. Your band will be seamed at both shoulders instead of just one but you have saved a great deal of time taking work off the machine and replacing it to work the neckband.

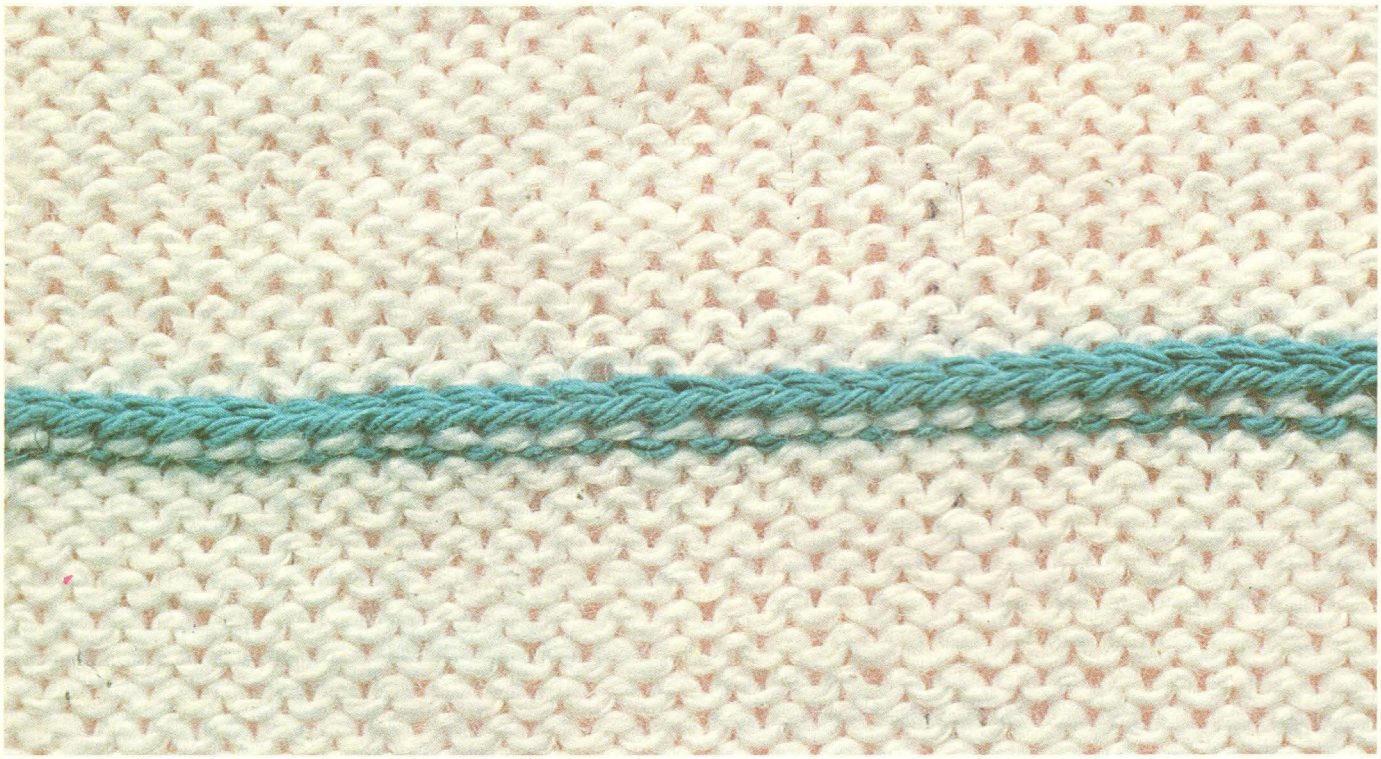
4. BUTTON AND BUTTONHOLE BANDS

I have found a sideways knitted band the quickest, neatest and easiest to knit. To knit the button band, pick up evenly from the centre front edge. Don't stretch the work or the band will be too loose. With main tension, knit one row. With two numbers less than main tension, knit the required number of rows. With the loosest tension, knit one (fold) row. With two numbers less than main tension, knit the required number of rows finishing off with one row at main tension. Pick up again from the centre front edge. Knit one loose row (use one of the methods described above for an extra loose row as even the loosest tension number doesn't seem loose enough). Latch off.

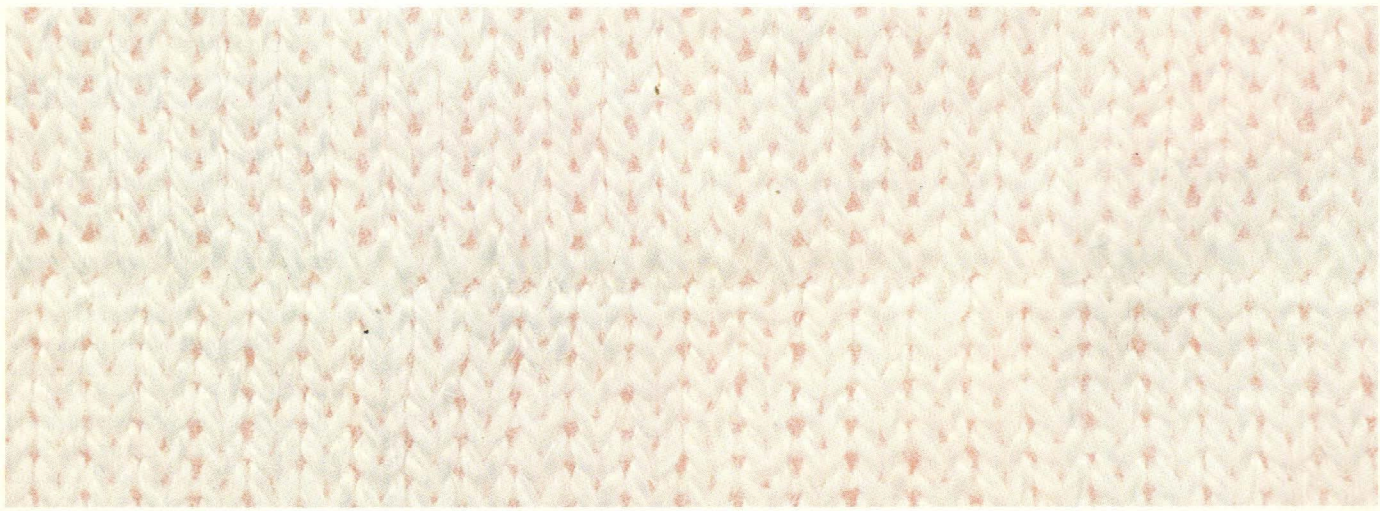
The buttonhole band is worked in the same way with the addition of bound buttonholes. The March edition of *Machine Knit Today* gives 'Step by Step' instructions for these buttonholes.

I'm afraid that's all I have room for this month, but remember that the longest, most laborious method isn't necessarily the best and as far as accessories go — if you've got it, learn to use it!

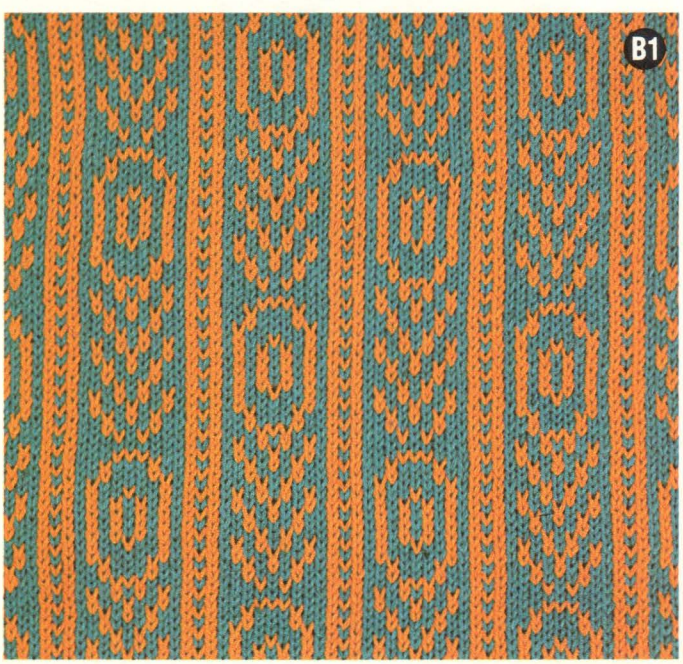
Next month I will be dealing with techniques for shaping garments at the finishing stage.



Latched off seams — contrast for clarity only. Note, even these 'seam' ends can be 'e' wrapped to speed up finishing time



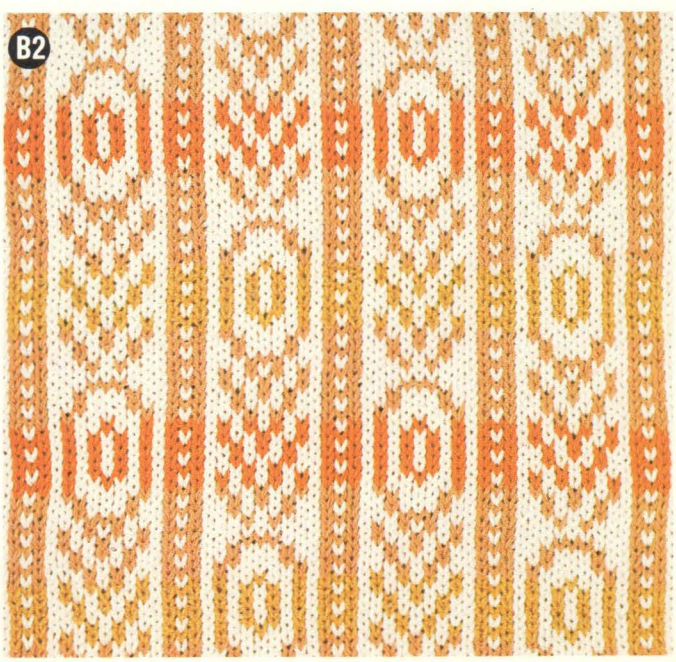
The almost invisible seam



Stitch Pattern Library

6 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

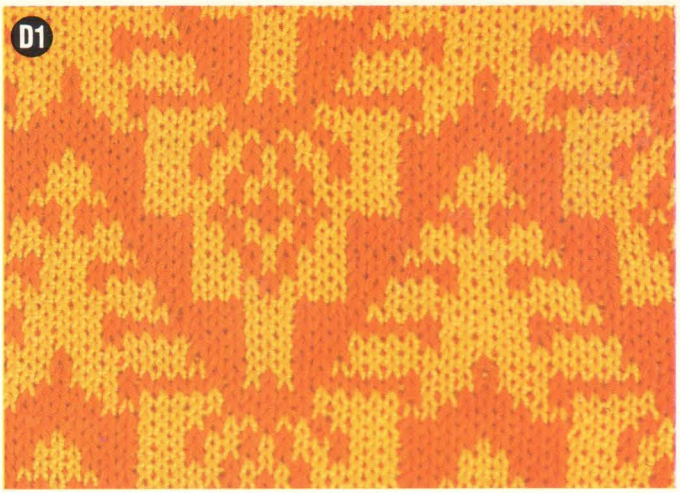
The inspiration is 'hot, hot, hot' this month with sizzling colours and bold designs that look just right under the dazzling sun (or will cheer you up if the weather isn't that kind!). The designs themselves take loose inspiration from ethnic and tribal symbols and patterns. When you analyse the design shapes they are often very simple, it is the way the hot clashing colours are used together which gives them life. However, the whole idea of this series is to give you the choice, so if you can't see yourself in orange, turquoise, shocking pink and bright jade, try toning everything down. We have added in a couple of softer combinations, just to give you the idea.



B3

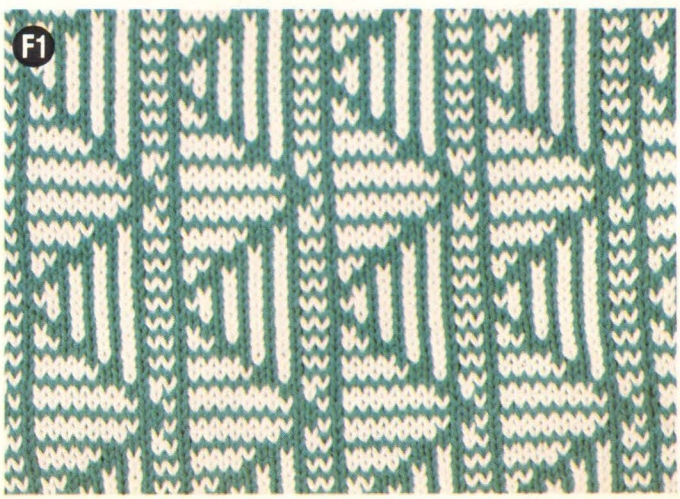
C1

C2


D1

D2

E


F1

PALM TREES

Pattern A1 24 stitches x 40 rows

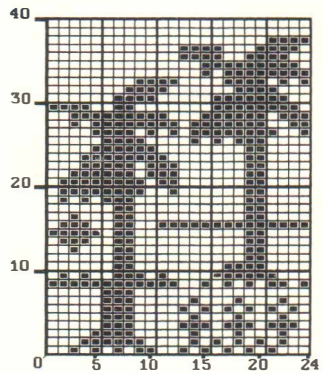
Setting the scene with this border or all-over design of palm trees. The first design **A1** is suited to 24 stitch repeat machines, but can be easily amended for 30 and 60 stitch repeat systems. Add in two more stitches between stitches 12 and 13 on our chart, then add another little four stitch motif as shown over stitches 13, 14 and 15 to the right, plus a blank. You can extend the palm tree foliage a little if desired. (Pattern A2 is suited to 40 stitch repeat systems). Used as a border we changed colours thus:

Feeder 1/A	Feeder 2/B	Rows
Gold	Dark Jade	16
White	Dark Jade	22

Continue in white stocking stitch throughout.

Suitable Adaptations:

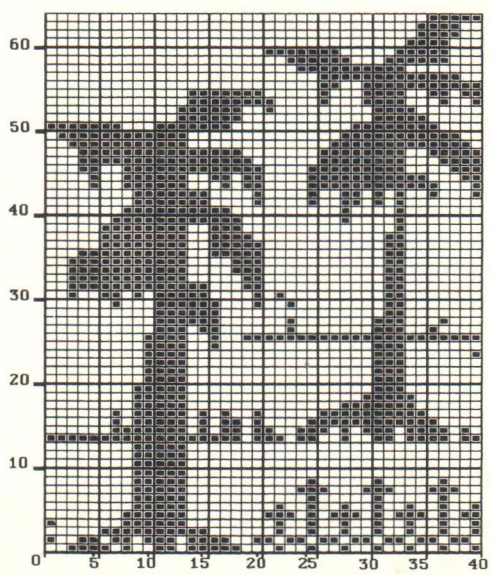
1. Work as a repeat border — separate by 4 - 6 rows of stocking stitch, garter stitch or lace. Turn the card over to reverse the image for the second Fair Isle repeat.
2. Work as 1, but offset the second design by punching a second card, so that it commences on stitch 13 (from our chart). No redrawing would be needed for an electronic, simply select a new 'first needle' position for the second Fair Isle repeat.
3. Try as a garter carriage design. The strong palm tree shape should show well on garter fabric.



Pattern A2 — is the 40 stitch repeat version of this design and could be knitted on Passap/Pfaff systems or Japanese electronic machines. We knitted the sample on a Japanese electronic in double Jacquard, with ribber bed needles set to 1x1 arrangement. All needles in WP on MB (pitch 'H'). Using this ladder Jacquard, we were able to knit in 4 ply cottons. For double Jacquard, alternate (after MC set up row for Japanese machines), 2 rows Green, 2 rows Yellow for 51 rows (select even number for Passap/Pfaff), then 2 rows White, 2 rows Green, repeating these last four rows to end.

Suitable Adaptation:

Work as single bed Fair Isle, changing background colour at around the 26th row.



SIMPLE TOTEM

Pattern B 24 stitches x 60 rows

Designed for 12 and 24 stitch repeat machines, this vertical pattern could be easily amended for a 30 or 40 stitch repeat, by amending the column widths and/or adding in further small contrast columns in similar designs to those shown. There are quite a few ways to use and colour the design, the samples shown were worked thus:

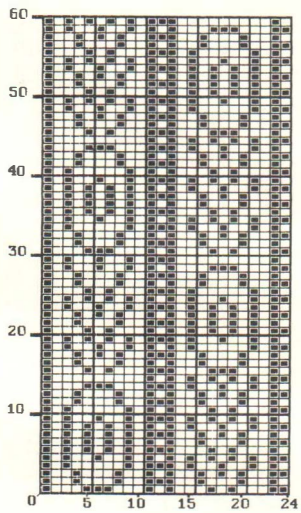
B1: Worked as all-over Fair Isle using Dull Turquoise and Bright Orange.

B2: Subtle colour changes were worked — White used in Feeder 1/A throughout and colours changed in Feeder 2/B thus:

K 4 rows Peach
*K 6 rows Gold
K 9 rows Peach
K 6 rows Orange
K 9 rows Peach
K 6 rows Gold
K 9 rows Peach
K 6 rows Orange
K 9 rows Peach*

Repeat the 60 rows from * to * throughout.

B3: Worked as garter stitch in Orange 4 ply cotton.



TOTEM SYMBOLS

Pattern C 24 stitches x 47 rows

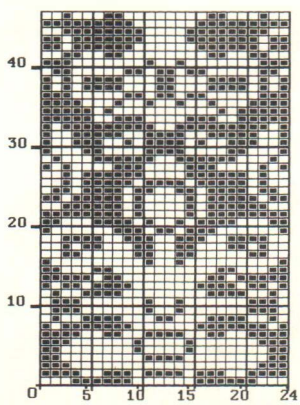
This bold design is suited to 24 stitch repeat and electronic machines. It could easily be converted for a 30 stitch repeat by adding to the pattern at either edge. We worked it in two styles of Fair Isle.

C1: Worked as an all-over design in Orange, Brick and Green.

C2: Colour changes give new emphasis to the shapes within the design and were worked thus:

Feeder 1/A	Feeder 2/B	Rows
Brick	Dk. Turquoise	2
Brick	White	12
Orange	White	6
Rust	Dk. Turquoise	7
Rust	Brick	6
White	Brick	12
Dk. Turquoise	Brick	2

These 47 rows are repeated throughout or can be amended as desired.



SOUTH AMERICAN INDIAN 1

Pattern D 24 stitches x 20 rows

Suitable for 24 stitch repeat systems, however, it could be interestingly converted for a 40 stitch repeat by turning sideways! Obviously this would result in a wider, flatter design, but if a couple of additional rows were added at each step, a proportional design would be achieved. We worked two Fair Isle versions.

D1: Worked in clashingly contrasting Gold and Orange as an all-over Fair Isle.

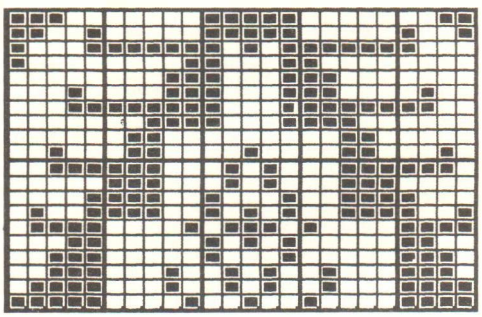
D2: Black was used in Feeder 1 throughout and colours changed in Feeder 2 thus:

K 6 rows Dull Turquoise
K 6 rows Bright Turquoise
K 6 rows Brick
K 2 rows Bright Orange.

These 20 rows are repeated throughout.

Suitable Adaptations:

1. Try as a garter carriage design as the knit/plain areas should be quite well defined.
2. Try changing either second colour, or both main and second colour every 20 rows in a Fair Isle design.

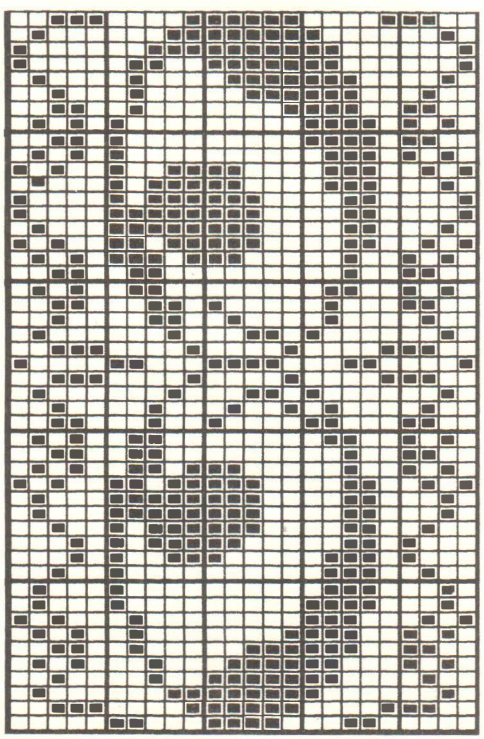


CHINESE CIRCLES

Pattern E 24 stitches x 48 rows

Designed for 24 stitch repeating systems, it could easily be converted to 30 (and therefore 60) stitch repeating systems by adding two stitches at each edge and two in the centre — continuing the pattern into these extra stitches as desired. For a 40 stitch adaptation, make the circles slightly wider and taller and adapt the edging pattern to fill the remaining blank parts of the design.

We worked this with evening sophistication in mind, in Black and Shocking Pink Fair Isle.



COMPLEX TRIANGLES

Pattern F 24 stitches x 22 rows

Designed for 12, 24 and 60 stitch repeating systems, but with its strong geometric lines is readily adaptable for a 40 stitch repeat by resizing the triangles. Simple, but highly adaptable, we worked three variations.

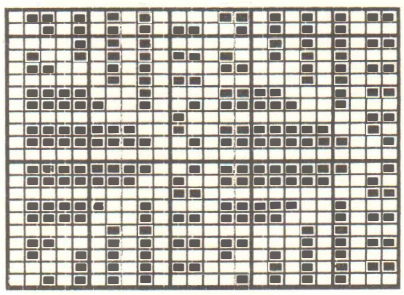
F1: As an all-over Fair Isle in White and Dull Turquoise.

F2: As a Fair Isle with Black in Feeder 1/A throughout and changing colours in Feeder 2/B on each repeat thus:

K 11 rows Bright Turquoise
*K 22 rows Shocking Pink
K 22 rows Bright Orange
K 22 rows Bright Turquoise*.

Repeat these 66 rows from * to * throughout.

F3: As a garter stitch pattern, knitted in 4 ply cotton. Note how the design gives a naturally scalloped edge which could be used to advantage on a jacket or collar edge.



MODERN LOTUS

Pattern G 24 stitches x 58 rows

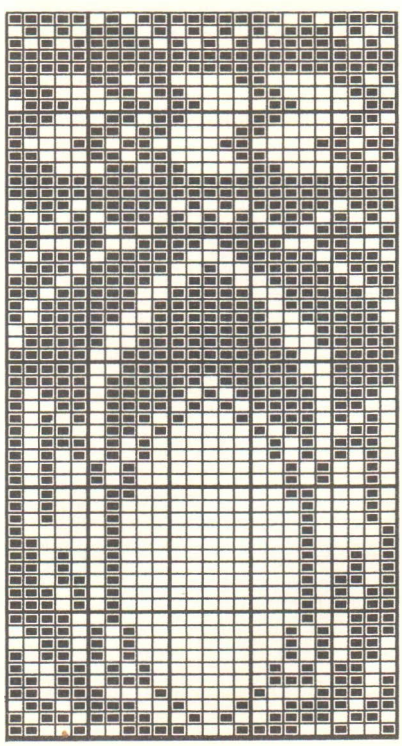
Designed for 24 stitch repeating systems, additional spacing on either side of the 'flower' plus an extension of the top border pattern can easily be done for a 30 or 40 stitch adaptation. We worked in Fair Isle, with these colour changes:

Feeder 1/A	Feeder 2/B	Rows
Orange	White	39
Orange	Turquoise	4
Yellow	Turquoise	12
Orange	Turquoise	3

Repeat these 58 rows throughout.

Suitable Adaptations:

1. Use only the first 43 rows and work as a repeating pattern.
2. Electronic machines, program the first 43 rows and work one set right way up and second set upside down.
3. Work either all or part (as 1 and 2) as a garter stitch pattern.



SOUTH AMERICAN FAIR ISLE

Pattern H 24 stitches x 80 rows

Suitable for 24 stitch repeat machines, at first glance this design could be thought of as a traditional 'Fair Isle' design. However, the diamond and cross symbols appear in various forms of South American art as well as in our own and the use of cotton and bright colours produces dramatic effects. We tried two colour versions.

H1: Gold used in Feeder 1/A throughout and colours changed in Feeder 2/B at the 'natural' border breaks of the pattern thus (card kept rotating throughout):

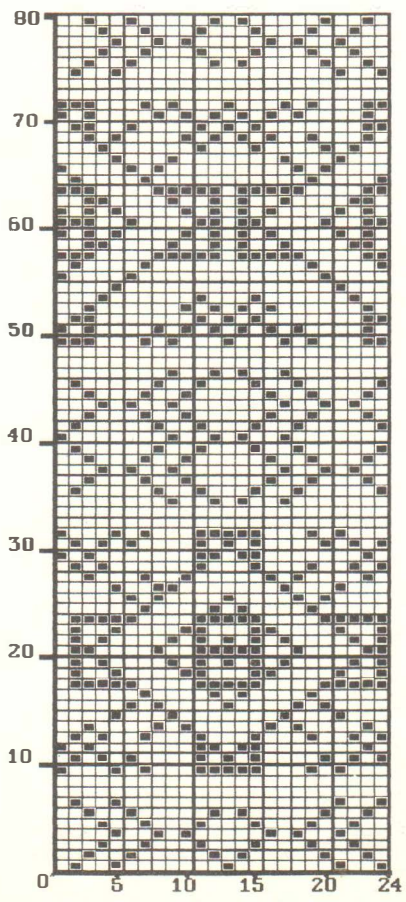
K 7 rows Green
K 2 rows st st
K 23 rows Orange
K 2 rows st st
K 13 rows Green
K 2 rows st st
K 23 rows Turquoise
K 2 rows st st
K 13 rows Green

Repeat throughout, or change as desired.

H2: Softer tones for this variation, using White in Feeder 1/A and keeping card rotating throughout, change colours in Feeder 2/B:

K 3 rows Peach
*K 4 rows Gold
K 2 rows st st
K 8 rows Peach
K 7 rows Orange
K 8 rows Peach
K 2 rows st st
K 4 rows Gold
K 3 rows Peach
K 4 rows Gold
K 2 rows st st
K 8 rows Orange
K 7 rows Peach
K 8 rows Orange
K 2 rows st st
K 4 rows Gold
K 5 rows Peach*

Repeat from * to * throughout.



ETHNIC BORDERS

Pattern I 24 stitches x 51 rows

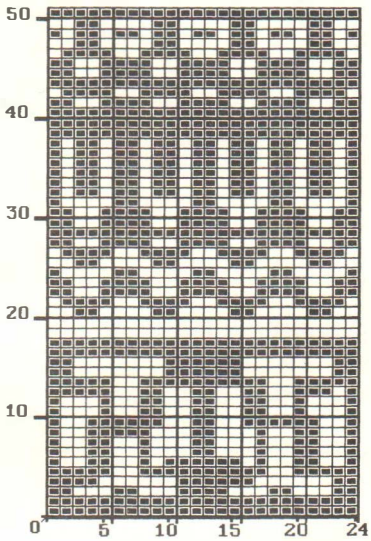
Designed for 12, 24 or 60 stitch repeating systems, it would be easy to adapt the borders to fit a 40 stitch repeat. There is tremendous colour changing potential in this design, we tried one combination and leave you to experiment!

Use Green in Feeder 1/A throughout and change colours in Feeder 2/B thus:

K 16 rows Brick
K 2 rows Turquoise
K 7 rows Gold
K 14 rows White
K 2 rows Gold
K 3 rows Brick
K 6 rows Orange
K 1 row Gold

Repeat these 51 rows throughout.

Note: there will be rows where the background colour is carried right across the back of the work. The quickest way to knit the design is to allow this to happen, cutting the row-wide floats and weaving them in during making up.



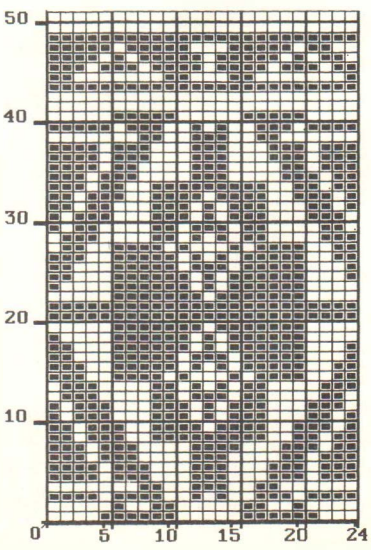
SOUTH AMERICAN INDIAN 2

Pattern J 24 stitches x 51 rows

Designed for 24 stitch repeating systems, this design works beautifully in a variety of bright colours, we give just one colour break example.

Feeder 1/A	Feeder 2/B	Rows
Brick	White	17
Brick	Yellow	2
Brick	Turquoise	2
Brick	Yellow	2
Brick	White	18
Turquoise	White	10

Repeat sequence throughout.

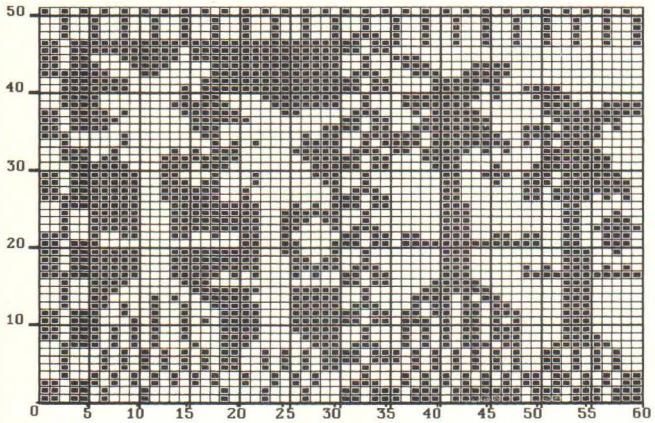


COUNTERCHANGE PALM TREES

Pattern K 60 stitches x 51 rows

Designed for 60 stitch repeating systems, but 30 stitch machines could use each section as a border — 30 stitches punched normally, then 30 stitches worked from the negative pattern side, up the card.

With a design as complex as this, we worked a simple Fair Isle in Brick and Green.



TRIBAL MASK

Pattern L 24 stitches x 51 rows

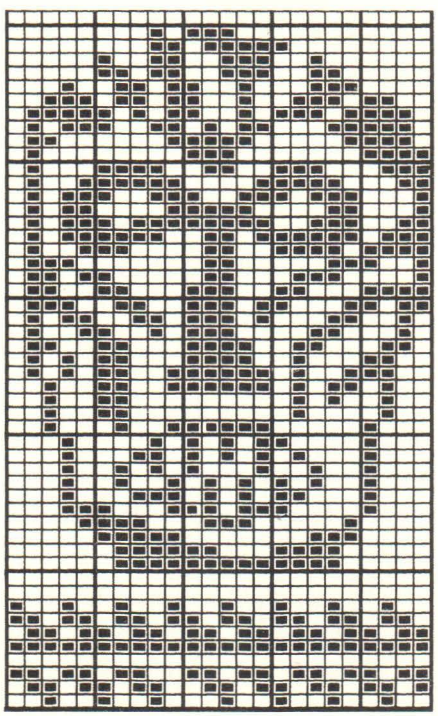
Designed for 24 stitch systems, but as the masks make excellent single motifs, they work well if spaced out, so this section could be used on any larger repeat system.

L1: Worked in Black and White Fair Isle for dramatic effect.

L2: Worked as a border of Fair Isle, with the small border from the start of the design being repeated once more at the top, before continuing in stocking stitch, or perhaps garter stitch. Colours were changed in Feeder 2/B only — Turquoise was used in Feeder 1/A throughout (card allowed to rotate throughout).

K 3 rows White
K 2 rows Orange
K 3 rows White
K 2 rows st st
K 40 rows Orange

Return card to start and lock. K 2 rows st st. Release card and repeat first 7 rows once more.



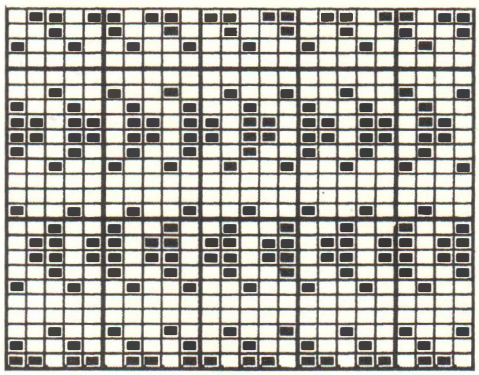
TRIBAL BORDERS

Pattern M 3 stitches x 24 rows

Suitable for any repeating system divisible by 3. For 40 stitch machines, amend border for a 4 stitch repeat. Each 'stripe' changes colour. Card can be kept rotating and main colour carried behind work to be cut and darned later. With this method, Black can be used in Feeder 1/A throughout, changing colours in Feeder 2/B thus:

K 8 rows Brick
K 8 rows White
K 8 rows Turquoise

These 24 rows can be repeated throughout as shown, or any number of colours could be incorporated. (This could be a wonderful border design to use up small amounts of contrast colours).



TRIBAL EAGLES

Pattern N 24 stitches x 48 rows

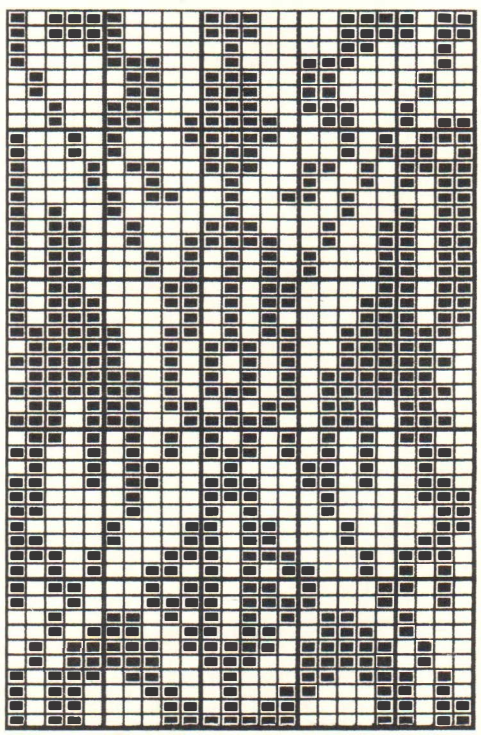
Bird designs appear in all styles of primitive art and so can be translated as simple or complex, colour-wise as desired and still look 'right'.

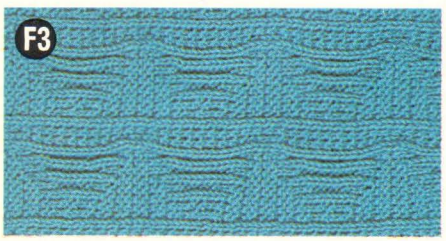
N1: Worked as an all-over Fair Isle using Black and Bright Orange.

N2: Although quite bright colours were used, the tones were varied to add depth to the design. White used in Feeder 1/A throughout and colours changed in Feeder 2/B thus:

K 1 row Brick
*K 6 rows Gold
K 10 rows Green
K 16 rows Dark Turquoise
K 8 rows Bright Turquoise
K 4 rows Gold
K 4 rows Brick*

Repeat from * to * throughout.





SAMPLE YARNS

Cotton yarns give the hard bright colour range which looks so right for our stitch library 'hot' theme this month and we used the following:

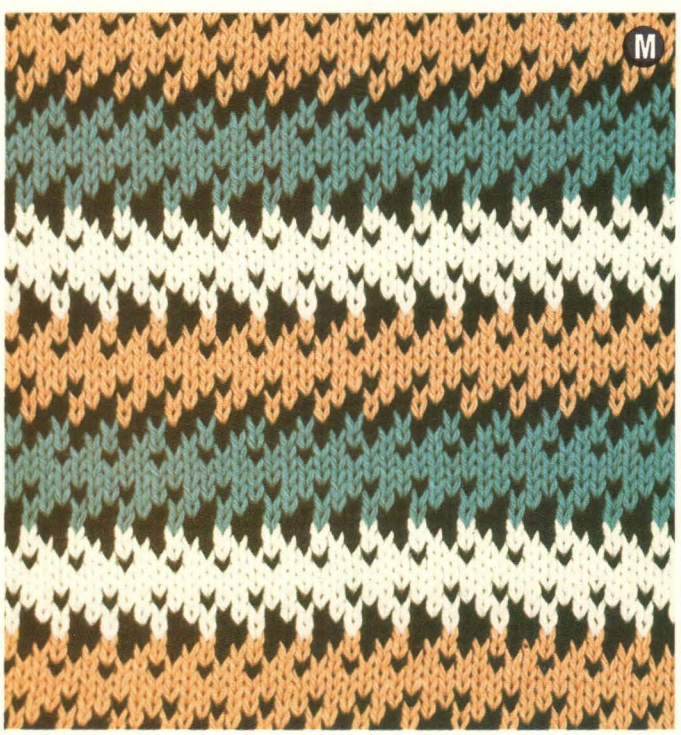
Brick, Dull and Bright Orange, Dull and Bright Turquoise, Deep Green, White and Shocking Pink — 4 ply cotton from Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ

Brittany in Black (two ends used together throughout); Panama in Gold and White; Cannelle in Yellow — from Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 0UD

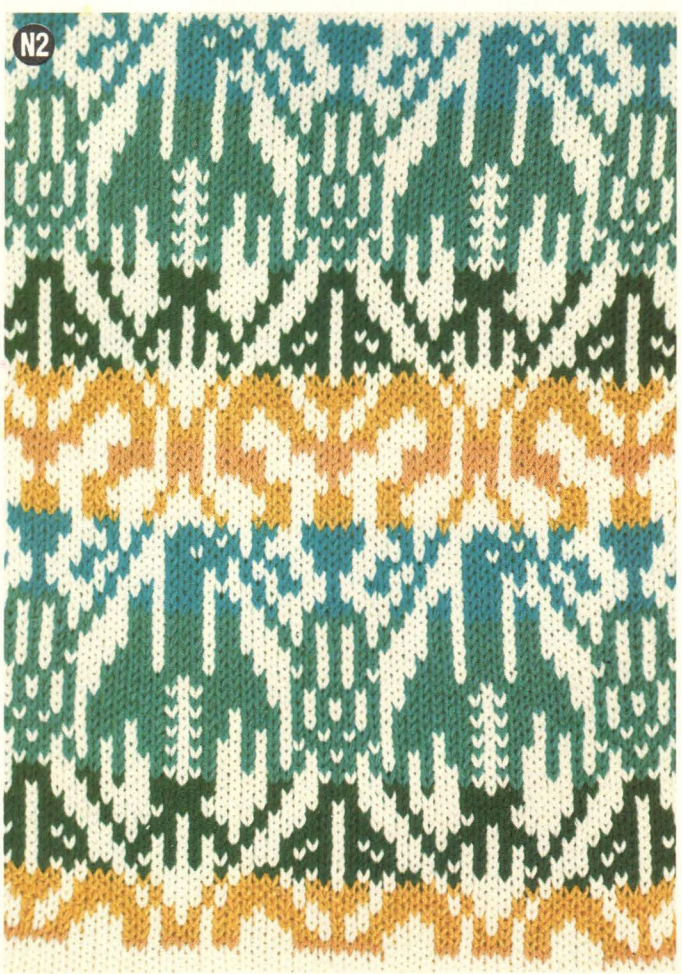
Note: Both firms offer an excellent mail order service.

L1

L2


M

N1


N2

Betty Abbott has some great techniques for flattering styles with a professional finish

MASTER CLASS

THE INS AND OUTS OF SIDEWAYS KNITTED SKIRTS

At their best sideways knitted skirts can be some of the most attractive, easily knitted and comfortable to wear garments produced on a knitting machine, within the scope of the newest knitter. However, there is the occasional disaster to be seen when an unfortunate choice of tension, an optimistic misreading of the tape measure, the absence of any blocking or pressing, poor part row technique and an uneven hem make one vow never to knit another! Which would be a great pity, for properly constructed and presented they can form a worthwhile part of a professional knitter's design collection. So, how does one achieve a professional look?

TENSION

Too loose and the skirt will drop and lose its shape. Too tight and it will hang like a stiff board and lose the fluidity which is part of its appeal. A small tension swatch can give misleading information. Rather than a 60 stitch, 60 row swatch, take the time to knit at least one full width and length of a panel, with a minimum of 20 rows waste knitting at either end. Steam or block in exactly the same way the completed skirt is to be treated, hang and leave for a minimum of 24 hours. In slippery yarns allow considerably longer. Expect the tension reading to give fewer stitches and more rows than the same yarn and tension would show for a sweater.

SIZE

Hip/seat measurement plus ease is much more important than the waist size, where the waistband elastic and some judicious steaming will bring it into shape. Allow at least 10cm on all but the thickest yarn and most slender bodies.

PART ROW TECHNIQUE

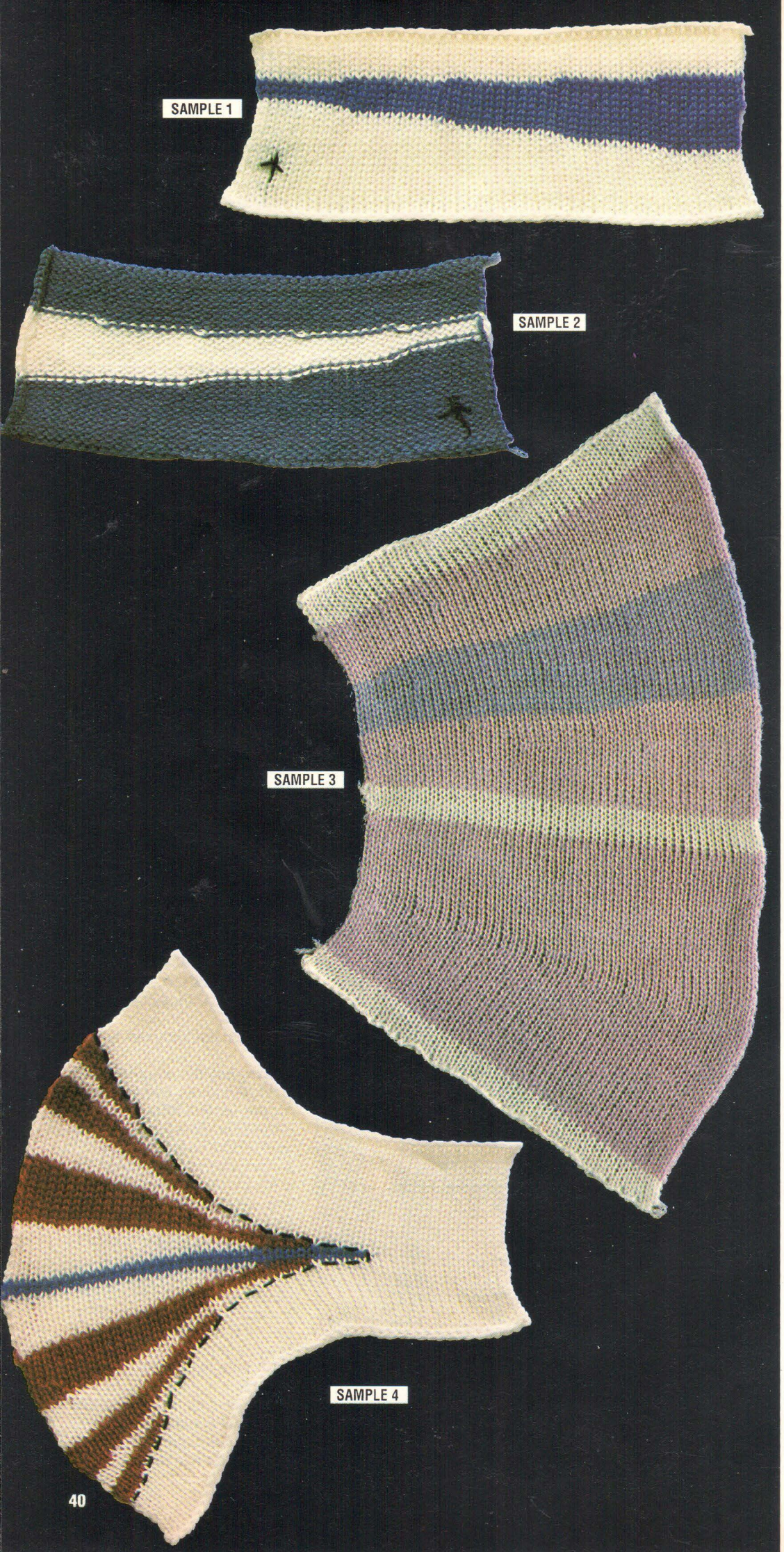
Although it takes a little longer to do, use what we in New Zealand call the 'Jap-wrap':

The pattern says 'bring back to WP 8 Ns'.

1. Away from the carriage bring 9 Ns to WP, knit across. Take yarn under and over last N in HP and under last N knitted in WP as it is brought forward to HP. 8 Ns remain in WP.
2. Away from the carriage bring 7 Ns to WP, knit across. Jap-wrap by taking yarn under last 2 Ns in HP, then move 8th N to WP. The end HP needle is Jap-wrapped as the row is knitted. 8 Ns remain in HP.

The pattern says 'place 8 Ns in HP'.

1. Away from the carriage place 7 Ns forward to HP, knit across. Jap-wrap by taking yarn under and over last N in HP, bring last N in WP to hold. 8 Ns in HP.
2. Away from the carriage place 9 Ns forward to HP, knit across. Jap-wrap by taking yarn under last 2 Ns in HP then move 9th N to WP. The end HP



needle is Jap-wrapped as the row is knitted. 8 Ns in HP.

These instructions apply where the smooth side of single bed fabric is the right side. **Sample 1** shows the Jap-wrap at the top and 'normal' wrap at the bottom of the centre wedge.

PURL SIDE

'Bring back to WP 8 Ns.' Bring 9 Ns to WP, knit across. Use single prong tool to lift 10th st off N, take yarn behind stitch, under empty N, replace stitch, bring N to HP. 8 Ns in WP. 'Place in HP 8 Ns.' Place 7 Ns in HP, knit across. Use single prong tool to lift stitch from first N in HP, place yarn behind stitch, under N, replace stitch. Lift stitch from last N in WP, place yarn behind stitch under N. Replace stitch and bring Ns to HP. 8 Ns in HP. **Sample 2** shows the Jap-wrap at the top and 'normal' wrap at the bottom of the centre wedge.

HEMS

Where the flare is formed by part rowing small groups of stitches from waist to hem and back again a pointed 'handkerchief' hem is the result. This can be seen in the edge of **Sample 3**, where a point is formed at the wrap line edge. For a more even hem, widen the groups of stitches, stagger the selection and decrease the straight knitting between; e.g. panels of 64 rows between groups of 10 stitches held from waist to hem. Knit 10 rows, part row groups of 30 stitches; knit 2 rows, part row 20 stitches in first group, part row 30 stitches in subsequent groups. Knit 10 rows, hold 20 stitches in first group, 30 stitches in subsequent groups. Knit 10 rows, hold 10 stitches in first group, 30 stitches in subsequent groups; knit 2 rows, part row groups of 30 stitches.

This gives the same degree of flare but removes the dip from the hem. Using Jap-wrap HP the part rows are almost invisible.

The knitted Sample 1 used a 5 stitch, 28 row sequence, subtract 4 rows from the total number of straight rows (to allow for the two rows knitted across all stitches at the centre of each flare) and divide the remaining number of straight rows by 3. 28-4 = 24 ÷ 3 = 8 rows straight knitting between each shaped sequence. The change of colours in **Sample 4** shows the stagger sequence clearly.

PRODUCTION RUNS

Sideways knitted skirts, with the opening hand-grafted away from the machine, are a classic example of an easily managed production run. Begin a skirt at waistband selvedge, place a marker at waistband selvedge at end of each quarter as skirt is knitted, end skirt at hem selvedge, but do not break main yarn. Knit at least 10 rows waste knitting, at skirt selvedge, pick up MC and knit 1 row. Break off and knit at least 10 more rows waste yarn. Then

in MC, continue next skirt. Repeat until run is completed. If skirt lengths differ, decrease or increase to new width during waste knitting.

PRESSING

Steam press lengthwise in the direction of knitting, taking care not to distort any shaping. It is helpful to have the skirt length (width of fabric) marked on the ironing board or table. Take particular care at beginning and end of the run where the waste knitting is easily stretched widthways.

WAISTBAND

Without a linker: There are two options:

1. Using a standard gauge (4.5mm) machine. Pick up, knit and close waistband in two pieces, from start to centre marker and from centre marker to end. Attach before or after side seam is grafted.
2. Using a fine gauge (3.5mm) machine. Over smaller sizes it is possible to pick up, knit and close waistband in one piece, working from start to end, using markers to hang skirt evenly across needle bed. Attach before side seam is grafted.

With a drum linker: Waistband can be attached before or after side seam is grafted.

1. 4.5mm or 5mm machine. Set at half pitch, bring into work required number of needles on both beds. Cast on in waste yarn and knit at least 10 rounds circular. *CAL for Japanese machines, CAR for European machines — at stocking stitch tension both beds, make 10 passes with machine set to 'U' knit. Set back bed to slip in one direction, front bed to slip in opposite direction. Two passes of carriage. Set opposite slip levers/buttons. If in doubt check setting in ribber manual. Row counter will register half the number of rows actually knitted on waistband, so for a 24 row depth knit to RC 48. Change to waste yarn, 'U' knit a further 10 passes, set to circular for another 10 rows*. Repeat for number of waistbands required. If different sizes are needed knit largest first and during waste knitting circular, decrease down to next size. At some point of each waistband mark centre stitch of each bed and turn on 'U'.

Hint: The whole run could be set to 'U' knitting, but during the middle of each waste knitting circular is much quicker. When the run is pressed and the yarn set, cut each circular waste knitting area open to match 'U' selvedge.

2. 3.5mm fine gauge machine. Knit as stocking stitch neckband, mark in quarters.

Link the finished waistband using a stocking stitch neckband method. Ease the linker tension so that there is no chance of the finished waistband breaking, use matching yarn (if industrial use 2 or 3 ends), wrong side facing hang band above points. Hang skirt, take 1.5 stitches from selvedge into the seam and match markers. Close waistband by hanging second row of open stitches. Link.

DIAGRAM 1

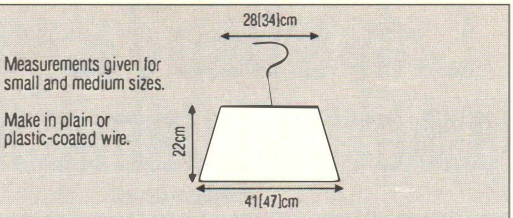
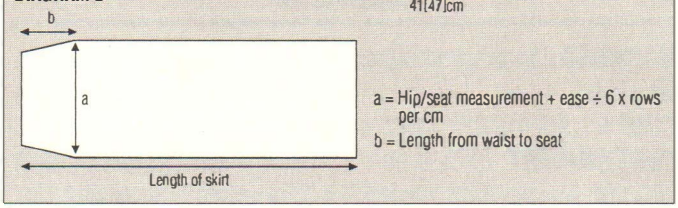


DIAGRAM 2



CLOSING SIDE SEAM

Hand grafting gives a quality finish. It is often easier and faster to graft from the purl side than from the plain, try it and see. To close seam, separate skirts by removing row of MC. DO NOT CUT but pull through carefully, this provides the correct length of grafting thread, ready to seam from hem to waist.

LOWER HEM

Crab stitch is as good a finish as any. One stitch per two knit stitches sits well and adds enough weight to hold the selvedge in place. On a very fine light fabric it could be worth adding an extra end of yarn to increase weight. If those less skilled with a crochet hook think of it as a double crochet worked backwards it may help to see it as the simple finish it is.

(***Ed's note***: see 'Crochet for Machine Knitters' — page 52).

A HANGING MATTER!

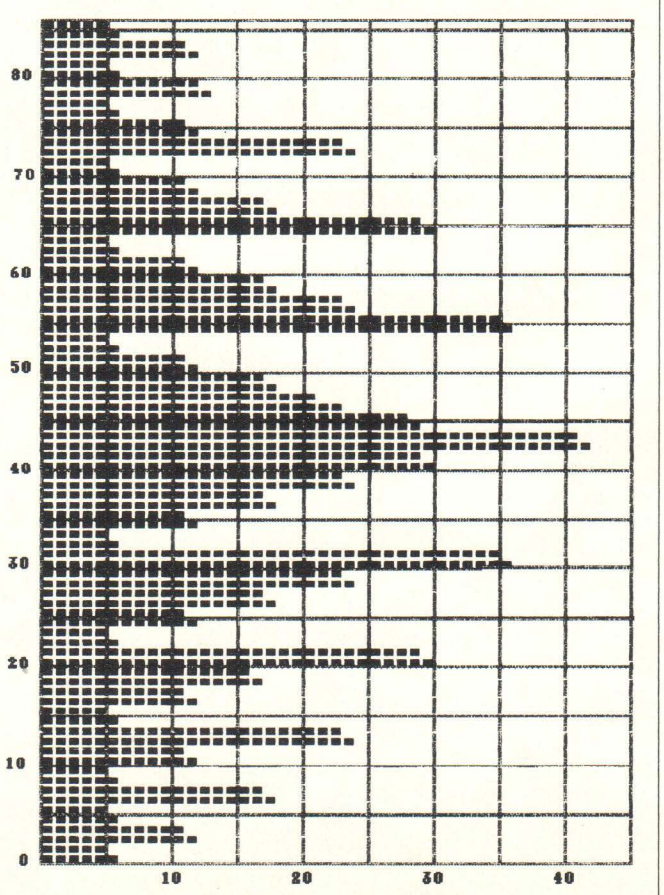
And now for a favourite skirt of mine which I first knitted more than two years ago. Despite hard wear the hem has remained straight throughout. The skirt is hung in the same way as all my knitted skirts, on a skirt hanger with a shaped hip frame, which is perhaps a distant cousin of a Shetland sweater frame and a great idea for a club fund raiser (see Diagram 1 for size and shape).

THE SKIRT

The shape is based on one I saw a Japanese couturier use in very fine Jacquard, using a cut and sew technique. I found the fit and flare intriguing and realised that a similar shape could be achieved by sideways knitting. Basically it is a six gore skirt and should be worn as such, with a flat panel at centre front, so that a godet is placed over each knee and the flare shows at each side. Depending on the size and age of the wearer it can look attractive in a variety of lengths from above the knee to mid to lower calf.

The size is based on hip/seat measurements, plus ease divided by six and will depend upon your personal measurement (see Diagram 2). Only a small amount of shaping between hip and waist is needed, four or at most, six rows at the beginning and end of each panel.

DIAGRAM 3



THE GODET SHAPING

For the godet flare use a multiple of 7 to 10 stitches. Fewer may give an uneven hem, more than 10 can lose the trumpet effect. At the position of the hem selvedge mark the needle bed in seven groups of the chosen number with a dot of nail varnish or typist's correction fluid.

Shaping is worked in sets over these marked groups, with the last two rows of each set moving out two groups instead of one. Knit two rows in each movement, each line gives one set:

1,2
1,3
1,2,4
1,2,3,5
1,2,3,4,6
1,2,3,4,5,7,5,4,3,2,1
6,4,3,2,1
5,3,2,1
4,2,1
3,1
2,1

In each godet 86 rows are knitted over set 1, tapering to two rows over set 7. The printout (see Diagram 3) shows this clearly. Unfortunately, this cannot be used as a knitting program for Japanese machines can only select needles from B to C or back again, not from D to B (electronic machines can use negative function, and set for slip/part, but the method of 'e' wrapping would need to be amended to suit).

PRESSING

Press each godet in the direction of knitting, around the curve, to emphasise flare and to keep the hem straight, then press straight panels between. When a skirt is assembled with waistband elastic in place use steam just above fabric to reduce any bulk between hip and waistband. This is best done in stages, over the end of a domestic ironing board. I am sure that this gives a better appearance than the over shaping caused by removing too much fabric by excessive part rowing between waist and hip.

ALTERNATIVES

The same godet technique, with a smaller stitch multiple and as few rows of straight knitting separation as you wish, can be used for cuffs, peplums and collars.

Lady's Duo Jacquard Jacket and Camisole Set

Illustrated on page 45

***MACHINES**: These instructions are written for Duo machines with Deco unit*
***YARN**: Brockwell plain 2 ply Cotton*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Aqua Shade 521 (MC) and Sienna Shade 544 (C)*
***STOCKISTS**: To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ*

SIZES
To suit bust 81[86:91:96:101]cm.
TOP
Finished measurement 86[91:96:101:106]cm.
Length 48.5[49:50:51:51.5]cm.
JACKET
Finished measurement 94[98:102:106:110]cm.
Length 54.5[54.5:54.5:55.5:55.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell plain 2 ply Cotton.
1 x 500g cone in MC.
1 x 250g cone in C.

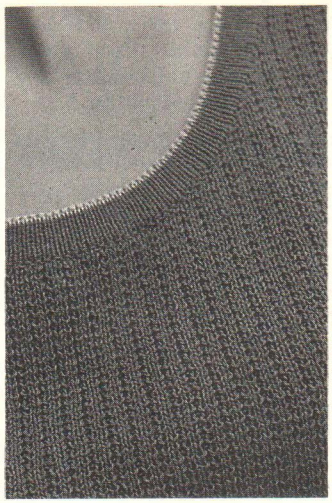
MAIN TENSIONS
Note: Both swatches measured after washing, drying and steaming.
TOP
40 sts measure 15.5cm and 40 rows measure 4.6cm over top patt (see Diagram 2, SS approx 4/4).
JACKET
40 sts measure 16.5cm and 40 rows measure 4.7cm over Jacquard patt (see Diagram 4, SS approx 4¼/4¼)
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 55.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

DECO PATTERN
Use Card 2 from basic Deco set.

TOP
BACK
Handle down, orange strippers. Push 112[118:124:130:136] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for full needle rib and work tubular welt as given in Diagram 1. Handle down, N/N, SS 4/4, K1 row. RC shows 19.
Set machine for main pattern as given in Diagram 2. Work in patt throughout and K until RC shows 226[230:236:240:246].
SHAPE ARMHOLES
Cast off 4[5:6:7:7] sts at beg of next 2 rows. Cast off 1[1:2:2:2] sts at beg of next 2 rows. Cast off 1[1:1:2:2] sts at beg of next 2 rows. Dec 1 st at each end of next row. K2[2:4:4:4] rows. Dec 1 st



at each end of next and every foll 4th row 4[5:5:5:4] times in all. 90[92:94:96:104] sts. K until RC shows 378[386:394:402:410].
SHAPE NECK
Using a separate piece of MC, cast off 22[24:26:28:30] sts at centre. Note pusher positions on both beds. Using nylon cord, K 34[34:34:34:37] sts at L by hand taking Ns down to NWP. Cont on rem 34[34:34:34:37] sts at R for first side. K1 row. Cast off 4 sts at beg of next row, K1 row. Dec 1 st at neck edge on next and every foll alt row 3 times in all, K1 row. Dec 1 st at neck edge on next row, K3 rows. Dec 1 st at neck edge on next row. K until RC shows 406[414:422:430:438].
SHAPE SHOULDER
Cast off rem 19[19:19:19:22] sts.
CAR. Unravel nylon cord from 34[34:34:34:37] sts at L bringing Ns down to WP. Reset pushers to noted positions. Keeping patt correct throughout, K1 row. Reset RC at 378[386:394:402:410] and work L side to correspond with R.

FRONT
Work as given for back until RC shows 270[278:286:294:302].
SHAPE NECK
Using a separate piece of MC cast off 10[12:14:16:18] sts at centre. Note pusher positions on both beds. Using nylon cord, K 40[40:40:40:43] sts at L by hand taking Ns down to NWP. Cont on rem 40[40:40:40:43] sts at R for first side. K1 row. Cast off 2 sts at beg of next and foll alt row, K1 row. Dec 1 st at neck edge on next and every foll alt row 6 times in all, K1 row. Dec 1 st at neck edge on next and every foll 4th row 6 times in all, K3 rows. Dec 1 st at neck edge on next row, K11 rows. Dec 1 st at neck edge on next row, K20 rows. Dec 1 st at neck edge on next row. K until RC shows 406[414:422:430:438].
SHAPE SHOULDER
Cast off rem 19[19:19:19:22] sts.

CAR. Unravel nylon cord from 40[40:40:40:43] sts at L bringing Ns down to WP. Reset pushers to noted positions. Keeping patt correct throughout, K1 row. Reset RC at 270[278:286:294:302] and work L side to correspond with R.

ARMHOLE BANDS

Handle down, orange strippers. Push 136[138:140:142:144] Ns on FB and corresponding Ns on BB to WP. Work as given in Diagram 3. RC shows 20. WK.

Pull to shape, slightly curving bands and steam well before attaching to main garment.

FRONT NECKBAND

Handle down, orange strippers. Push 114[116:116:116:118] Ns on FB and corresponding Ns on BB to WP. Work as given for armhole bands to end.

BACK NECKBAND

Handle down, orange strippers. Push 68[70:70:70:72] Ns on FB and corresponding Ns on BB to WP. Work as given for armhole bands to end.

TO MAKE UP

Wash all garment pieces and leave to dry. Block pieces to correct measurements, steam thoroughly and leave to dry. Attach front neckband to front, backstitching through open loops first on the right side of work, then turn work over and backstitch through back of work on wrong side, unravelling WY as you go. Repeat with back neckband. Join neckband seams. Join shoulder seams. Attach armbands as for neckband. Join side seams.

JACKET

BACK

Work two alike, reversing shapings on second piece

Handle down, orange strippers. Push 57[59:62:64:67] Ns on FB and corresponding Ns on BB to WP. Work tubular welt as given in Diagram 1, but K 28 rows instead of 18.

Handle down, N/N, SS 4/4, K1 row. RC shows 29. Attach Deco and insert card into card reader.

Set RC at 000. Set for patt as given in Diagram 4. Work in patt throughout. K until RC shows 148.

SHAPE SLEEVE

Work all inc at L edge for first piece and at R edge for second piece. Inc 1 st at L on next row, K1 row. Inc 1 st at L on next and foll 4th row, K4 rows. **Inc 1 st at L on next row, K1 row. Inc 1 st at L on next row, K3 rows**. Rep from ** to ** 6 times in all. K3 rows. Inc 1 st at L on next and every foll alt row 32 times in all. Inc 1 st at L. K until RC shows 444[444:444:452:452].

SHAPE SHOULDER

Cast off rem 105[107:110:112:115] sts.

FRONT

Work two alike, reversing shapings on second piece

Work as given for back until RC shows 148. Work sleeve shaping instructions exactly as given for back, *at the same time*

SHAPE NECK

Dec 1 st at neck edge on next row, K12 rows. Dec 1 st at neck edge on next row, K14 rows. Dec 1 st at neck edge on next and every foll 16th row 8 times in all, K16 rows. Dec 1 st at neck edge on next and every foll 18th row 6 times in all, K18 rows. Dec 1 st at neck edge on next and foll 16th row. K until RC shows 444[444:444:452:452].

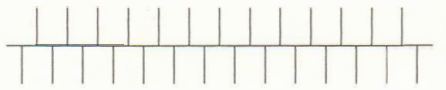
SHAPE SHOULDER

Cast off rem 87[89:92:94:97] sts.

SLEEVE BANDS

Handle down, orange strippers. Push 120[120:120:124:124] Ns on FB and corresponding Ns on BB to WP. Work band as given in Diagram 5. RC shows 21. WK.

DIAGRAM 1 WELTS



Handle down. Orange strippers
Using MC N SS 2 K1 row — CX 3¼ K2 rows
N 2 — CX 3¼

RC 000 Handle up. Black strippers
CX 4¼ K18 rows (Top)
CX 4¼ K28 rows (Jacket)

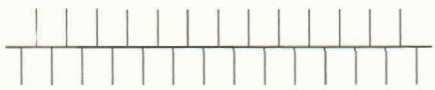
Handle down N 4 K1 row
N 4

RC 19 Top. RC 29 Jacket

DIAGRAM 2 MAIN PATTERN FOR TOP

Handle down. Blue strippers
FX↔ 4
BX← 4
K in MC throughout

DIAGRAM 3 ARMHOLE AND NECKBANDS

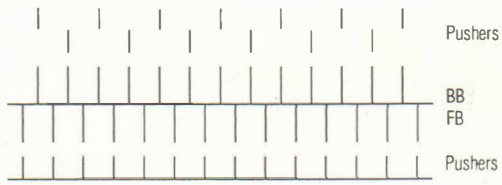


Handle down. Orange strippers
Using C N 2 K1 row — CX 3¼ K3 rows
N 2 — CX 3¼

Handle up. Black strippers RC 000 Change to MC
CX 4½ K6 rows — CX 4¾ K6 rows — CX 5 K8 rows
CX 4½ — CX 4¾ — CX 5

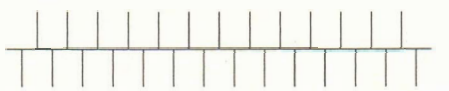
RC shows 20

DIAGRAM 4 MAIN PATTERN FOR JACKET



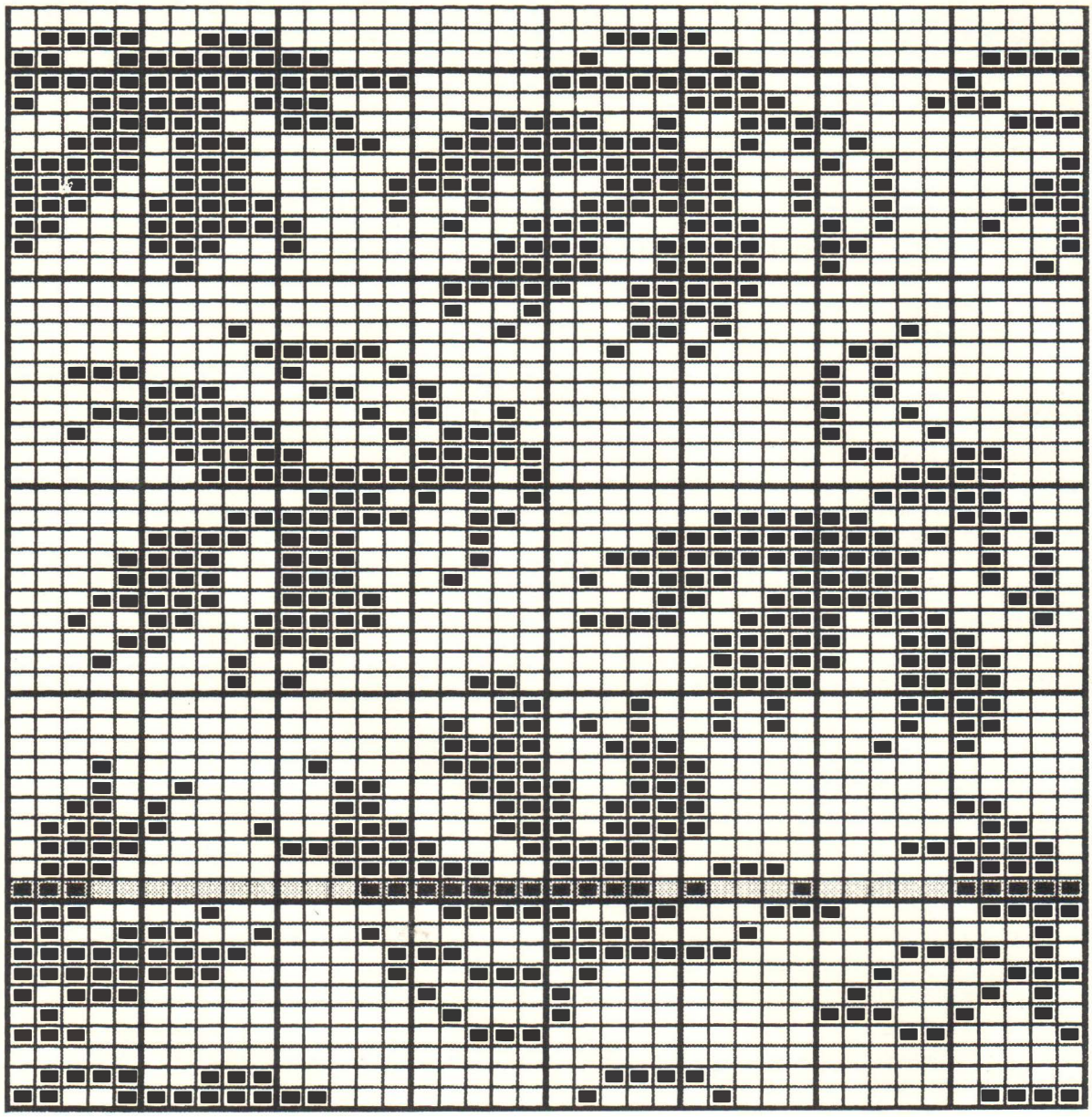
Handle down. Blue strippers
AX 4¼ K2 rows MC, K2 rows C
AX 4¼
Repeat these 4 rows throughout
Deco 4 — using Deco Card 2

DIAGRAM 5 SLEEVE AND NECKBANDS



Handle down. Orange strippers
N 2 K1 row — CX 3¼ K2 rows
N 2 — CX 3¼

RC 000 Handle up. Black strippers
CX 5 K21 rows (sleeve band)
CX 5 K29 rows (neckband)

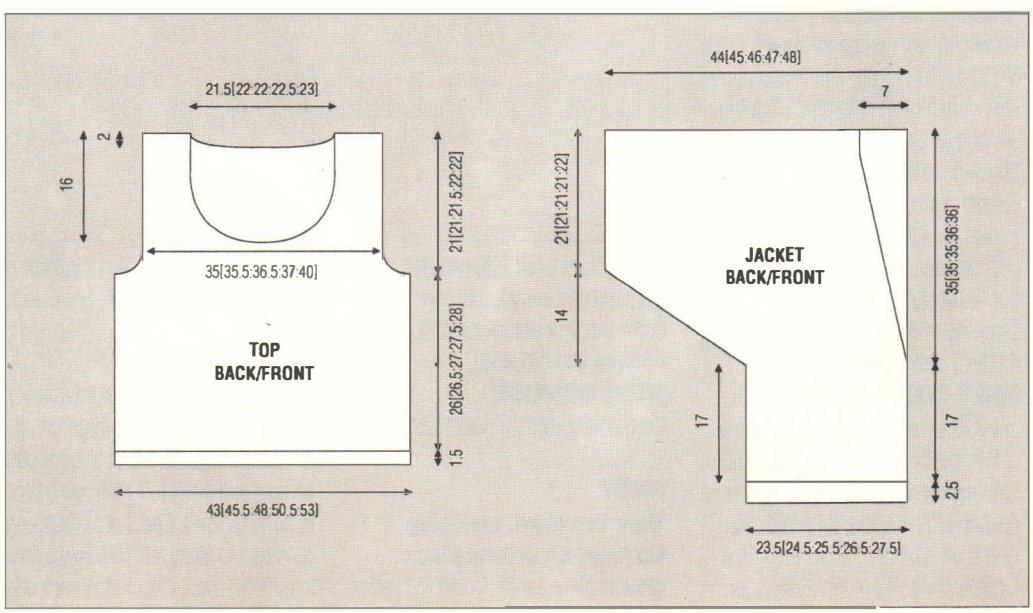


NECKBAND

Handle down, orange strippers. Push 170[170:170:174:174] Ns on FB and corresponding Ns on BB to WP. Work band as given in Diagram 5, but K29 rows in all. WK.

TO MAKE UP

Wash all garment pieces and leave to dry. Block and steam pieces to correct measurements. Leave to dry. With right sides together join centre back seams. Join shoulder seams. Attach sleeve bands to sleeve edges by backstitching through open loops, unravelling WY as you go, first on right side then on wrong side. Attach neckbands in the same manner. Join seams bands. Give final steam.



Theresa Gruszecka-Curson

THE AMERICAN TOUCH

by Joyce Schneider

Cables on the ribber — design from *Learn to Knit with the Ribber, Book 3*

I HAVE ALWAYS WANTED TO TRY RACKING PATTERNS. IS THERE ANYTHING SPECIAL THAT I SHOULD KNOW ABOUT RACKING?

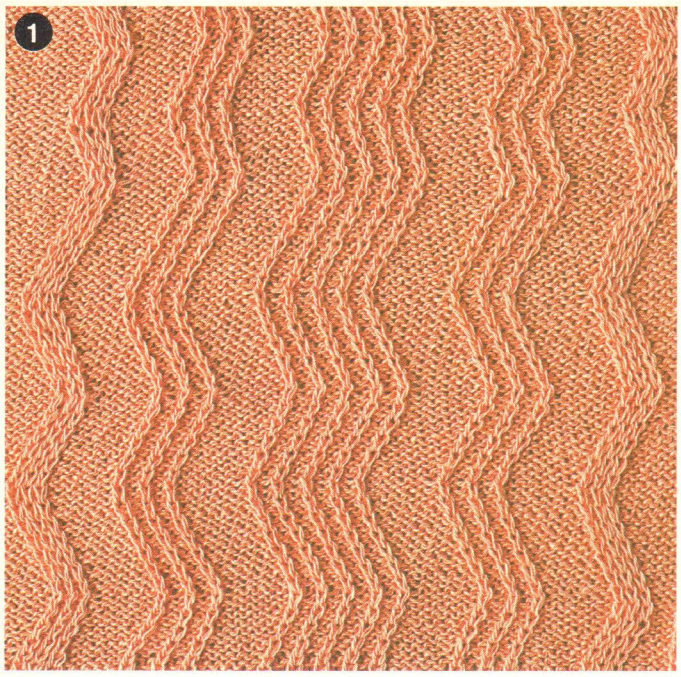
Racking patterns can be extremely interesting to knit. In general, racking makes a double bed fabric in which one bed is moved to the right or left in relation to the other bed after a specified number of rows of knitting. Racking is generally shown with a full complement of needles on one bed and a group of needles set up into some sort of pattern on the other bed. The full bed is usually set up on the main bed and the partial bed is set up on the ribber. Uneven distribution of weight will cause problems with many racked fabrics when set up in this manner. This is another good place to turn the pattern upside-down, setting up the full bed of needles on the ribber and the partial bed of needles on the main bed.

Most racking patterns are worked with both carriages set to plain knitting (as shown in **Sample 1**), but improved stitch quality can be obtained by setting the main bed carriage to longstitch (carriage set to slip in one direction while the ribber is set to plain knitting — see **Sample 2**). A raised effect can be achieved by setting the main bed carriage to English rib (carriage set to tuck in one direction while the ribber is set to plain knitting — **Sample 3** shows a small rack movement on this setting).

One interesting thing to note is that not all machines rack in the same direction. This may be a problem if you are trying to knit a pattern written with Silver machines in mind while working with a Brother or Toyota machine (or vice versa). If the pattern you are trying to knit is not working out, try reversing the direction of rotation of the racking handle and it will probably knit correctly.

I HAVE SEEN SOME BEAUTIFUL PATTERNS THAT RESEMBLE ARAN KNITTING AND WERE CLASSIFIED AS EMBOSSING. WHAT DO I DO TO MAKE THESE BEAUTIFUL STITCH PATTERNS?

Beautiful patterns can, indeed be achieved with a system called embossing. Most instructions tell you to have the plain bed of knitting on the main bed and the embossed stitches on the ribber. I have found, however, that reversing the beds makes a huge difference, easing the knitting of these fabrics. The full bed of needles should be on the ribber and the partial bed on the main bed. By doing this we have all the patterning capabilities of the machine at our disposal. If you are working on a machine where the program will set the needles out, you can make a program for the machine that will keep track of what stitches to transfer where. My program will tell my Brother machine which needles to set out to transfer the stitches to. That way I can keep track



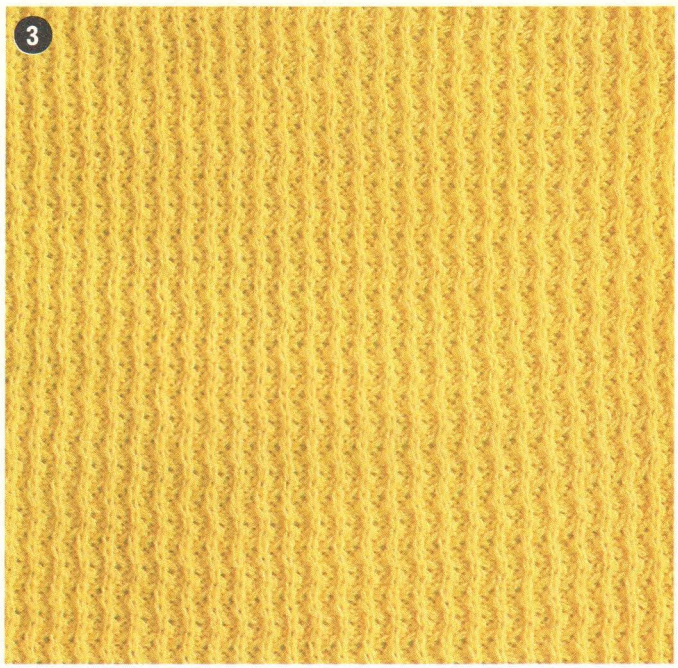
of very intricate diamond patterns and know immediately what direction the stitches are travelling in if I am interrupted. Not every machine will set the needles forward in this manner, so if you are using a machine which does not set out the needles, keeping a little chart of the design with row numbers marked on it can be very useful. Designs of this nature are generally shown with both beds set to plain knitting, but many embossing patterns can be enhanced by knitting them in longstitch (main bed set to slip in one direction). **Sample 4** illustrates an embossed panel which was worked in this manner on a chunky gauge machine. Tension for these patterns is generally set with the ribber knitting at a tension compatible with stocking stitch on the main bed and the main bed set one or two full tensions tighter. Tension on the main bed is determined by the number of empty needles between the working needles. The greater the number of empty needles, the tighter the tension needs to be.

I LOVE THE LOOK OF CABLES BUT DON'T LIKE ALL THE LATCHING UP THAT HAS TO BE DONE WITH CABLED PATTERNS KNITTED ON THE MAIN BED ONLY. CAN CABLED PATTERNS BE KNITTED AS A RIBBER FABRIC AND STILL BE TURNED EASILY?

Let's set up a pattern for a six stitch cable. This type of pattern would be difficult to do on the main bed, but is very easily done on the ribber. Begin with a 1x1 rib and knit the welt. Now transfer the stitches to the following pattern:

Transfer the first five needles (counting from the left side of the cable) to the main bed and place the emptied ribber needles in A position. You must be sure that you have at least one empty needle on each side of the main bed needles that are going to be cabled. If you have every group of main bed needles being cabled, be sure that there are at least two empty needles between the cables and one empty needle outside the needles being cabled on each end. Before filling in the last stitch of the cable change the pitch to 'H' and fill in the empty needle of the cable with the purl loop of the next stitch on the ribber. The main bed and the ribber will share this stitch and bring both sides of the cable to half pitch. This prevents the appearance of a dropped stitch on one side of the cable. Let us say that we will do a cable after every ten rows.

To make the first cable look perfect it should be twisted halfway through the sequence (after row 5) and then every tenth row thereafter. *Knit one row before the first cable. Bring one empty needle on the main bed on either side of each cable into B position. Knit the next row. Now push the extra needles that you brought into B position on the last row to hold position to clear the latch, then back to A position to empty the needles. Push back on each group of needles to be cabled and take up the slack of the extra yarn from those needles just emptied. This adds extra yarn into the stitches to be cabled making the cable easier to twist. Bring the needles for each of the cables forward to hold position and using two 3-pronged tools, twist the cables, replacing the stitches on the right hand tool first then crossing the stitches on the left hand tool over them. Bring the needles back to hold position to make it easier to knit the next row. Knit nine rows*. Repeat from * to * for the pattern. Any desired set up of needles can be used when making these cables. Just be sure there is at least one empty needle on the main bed on each side of the stitches being cabled to ensure enough slack in those stitches to make the cables twist easily.



Sylvia Clarke presents four new stitch designs which can be combined for a wide variety of hot summer looks

PATTERN PLAY

For my designs this month I have chosen an ethnic theme. Although my design based on folk or tribal art may be described as 'ethnic', I think that the designs that usually spring to mind are those of the Aztecs and Incas of South and Central America. Their designs were bold geometrics with motifs based on birds, fish, cats etc. and many small border patterns. I have explored this theme in my design booklet *Ethnic Designs*. However, I can only include so many designs in a booklet and here are some completely different ones. The first punchcard is a geometric design rather like a butterfly, and the second punchcard is a stylized portrayal of the Inca Sun God. Punchcards 3 and 4 are small border designs.

COLOUR IS THE KEY

The key to successful use of ethnic design must be colour. In my sample swatches I have chosen rich earth colours mixed with vibrant kingfisher and turquoise. However, different effects may be achieved with different colourways, for example the bright primary colours of red, yellow and blue would make for an exciting, vivid garment. A vibrant effect can be

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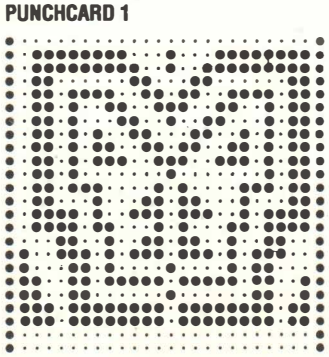

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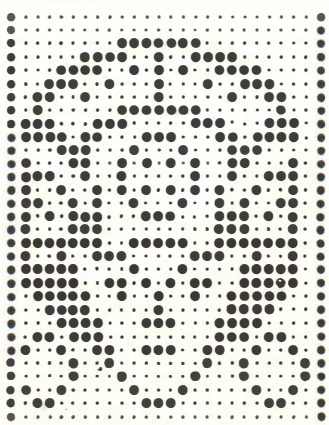
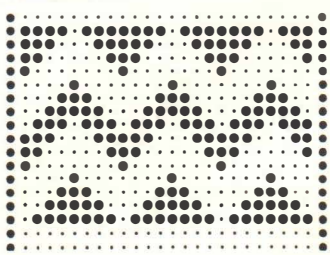
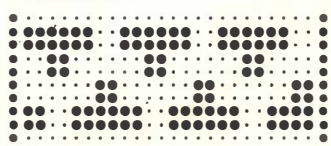


PUNCHCARD 3



PUNCHCARD 4



SWATCH A

For sample Swatch A, I have used a Dark Kingfisher for the background with contrasting shades of Brick, Peach, Turquoise and Winter White. The colour sequence is as follows:
MC = Dark Kingfisher; A = Brick; B = Peach; C = Turquoise; D = Winter White. To reproduce the sample, knit as given in the table:

RC	Punchcard	No. of Rows	Feeder 1/A	Feeder 2/B
000	-	2	MC	
	-	2	A	
	-	2	B	
	-	2	MC	
008	3	4	MC	A
	3	7	MC	B
	3	4	MC	A
023	-	2	MC	
	-	2	B	
	-	2	A	
	-	2	MC	
	-	2	C	
	-	2	MC	
035	4	2	MC	A
	4	4	MC	B
	4	2	MC	A
043	-	2	MC	
	-	2	C	
	-	4	MC	
051	3	4	D	MC
	-	4	D	
059	2	28	D	MC
	-	4	D	
091	3	4	MC	D
	-	2	MC	
	-	2	C	

099 Continue in MC

SWATCH B

For Swatch B, I have used Sand and Winter White on a Brown background. The colour sequence is as follows:

RC	Punchcard	No. of Rows	Feeder 1/A	Feeder 2/B
000	-	4	MC	
	-	2	A	
	-	2	MC	
008	4	8	MC	B
	-	2	MC	
	-	2	A	
	-	2	MC	
	-	4	B	
026	1	21	MC	B
	-	4	B	
	-	2	MC	
	-	2	A	
	-	2	MC	
057	4	8	MC	B
	-	2	MC	
	-	2	A	

069 Continue in MC throughout

achieved by using related colours such as pinks, reds and mauves or greens, blues and purples on a navy background. A sophisticated effect could be achieved by using tones of grey and cream on black, or beige and cream on soft brown. The possibilities are endless with this kind of design. You will see from my swatches that I use stripes to break up areas of pattern and also to introduce an 'accent' colour. It is surprising how a simple stripe in an unexpected colour can bring the whole garment/design to life.

GARMENT SHAPES

As to the shape of your garments, since the punchcard designs are so bold, I suggest very simple garment shapes such as the basic drop shoulder sweater or a long-line, slash neck tunic.

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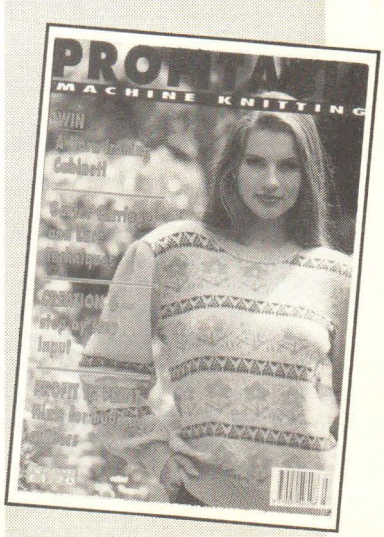

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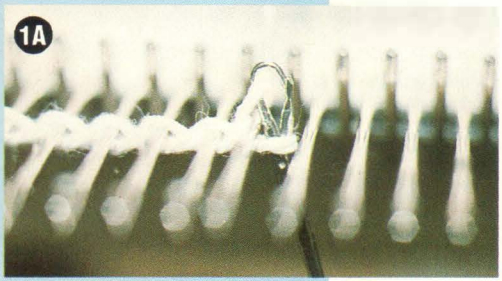
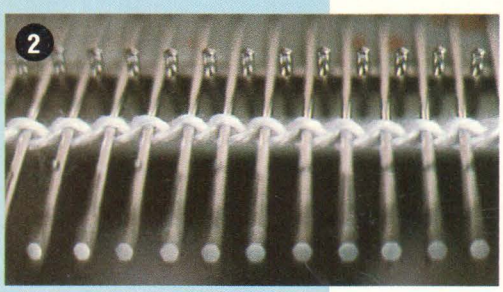
Step by Step

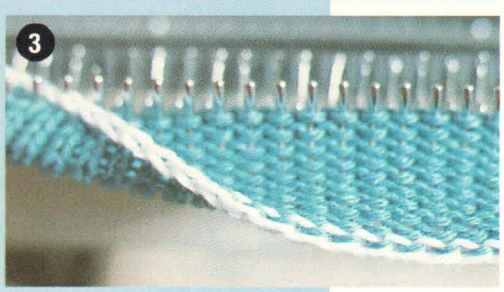
TO A CHAIN CAST ON

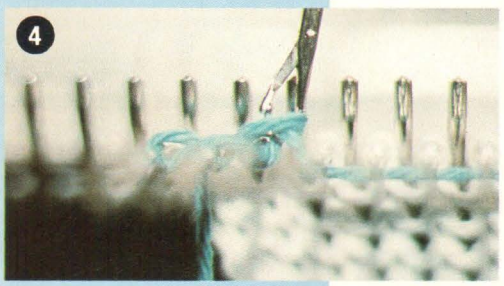
As knitwear fashion has progressed into styles which show off novel and fancy edges, so a chain cast on, or trim has been used more often than in past years. Some basic manuals carry information on how to work this cast on, but many don't, so in response to requests and queries we hope this will assist you in using the technique.

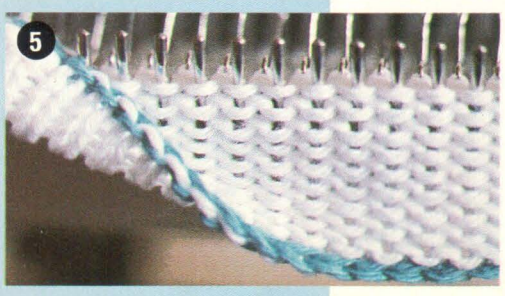
Step 1. Make a slip knot and place on needle at farthest left. Pull needles for cast on fully forward. Using latch tool underneath the needles, pull the bottom of the slip knot under the next empty needle, push it up and 'fill' the hook with yarn. Pull the latch tool down and under the next needle, to the end of the work.

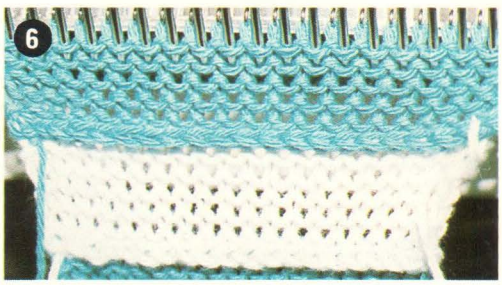


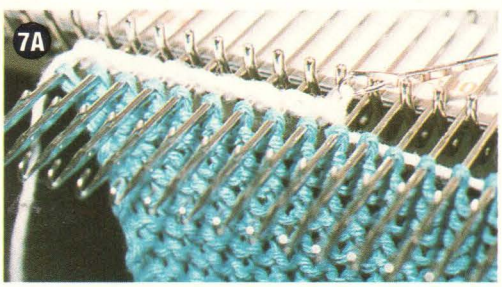


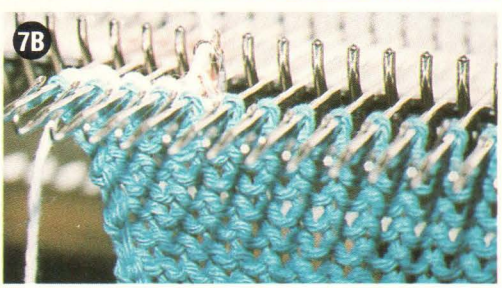


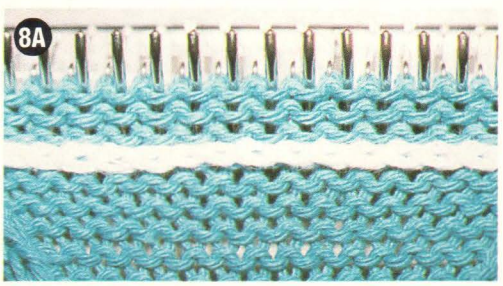


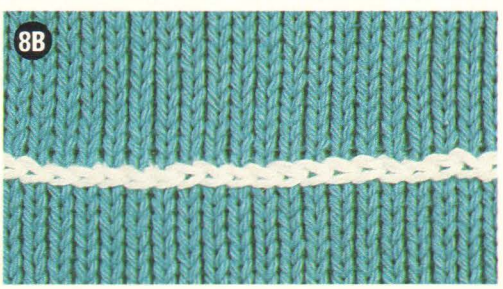












Step 2. The last stitch on the latch tool is slipped on to the end needle. This is sometimes more readily done if the needle is temporarily returned to working position. The top of the needles show a single loop of yarn, if you look underneath you will see that a chain has been formed.

Step 3. Working the cast on in this manner gives you a chain edge at the base of your work, so wrong and right sides of the stitch and the chain 'match'.

Note: Knit the first row with needles in holding position, then either hang a comb and weight, or push needles out to holding position for three or four further rows.

Step 4. The cast on can also be reversed and worked over waste yarn if desired (the use of waste yarn makes it easier to hang the comb and weights, which can stay on the waste yarn edge throughout). To reverse the cast on, have the latch tool on top of the needles and the yarn lying below it. The chain loops are then pulled across the top of the needles and the single loop formed by pulling loops of yarn through from underneath for each stitch.

Step 5. The 'right' and 'wrong' side of the chain cast on are reversed — useful for reverse fabrics such as tuck stitch.

Step 6. Working as for Step 4 can also form a decorative trim on the purl side. Here, the colours have been changed following a chain cast on over fabric already on the needles and the knitting continued for some rows in the new cast on colour. This gives an interesting 'depth' to the colour joins.

Step 7. If needles are pushed to holding position and work moved slightly forward, then a false chain cast on can be worked as a decorative trim. 7A has the latch tool at the top — the chain stitches will still come out on the purl side. However, with the tool below the needles as in 7B, the chain is formed on the plain side of the fabric.

Step 8. Picture 8A shows the trim as worked from 7A, whilst 8B shows it as worked from 7B.

Note: if you have a lot of stitches on the machine and find it awkward to work the chains behind the main fabric, then take the fabric off on to the garter bar or waste yarn, work the chain cast on required and then replace the main fabric again.

Some basic crochet stitches can be extremely useful to the machine knitter — the two most commonly required are double crochet and crab stitch.
Pauline Turner is an internationally recognised authority on crochet in all its forms and explains these stitches so that a complete beginner will be able to use them

CROCHET

FOR MACHINE KNITTERS

DOUBLE CROCHET

Abbreviation: dc
Commonly used as an edging in its own right, or as the basis for further practical or decorative stitches. It can be worked direct into any edge of machine knitting or into a base chain (as shown in the diagrams).

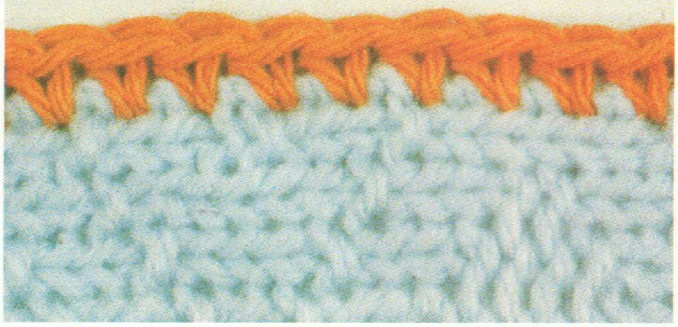
WORKING METHOD

1. Insert hook into work from front to back, picking up two strands of yarn (chain look) at top of stitch — see Diagram 1.
2. Yarn over hook (yoh), draw yarn through to front of work — two loops on hook as shown in Diagram 2.
3. Yarn over hook (yoh), draw yarn through loops to get back to one loop on the hook. One double crochet made as shown in Diagram 3. **Swatch A** shows one row of double crochet worked directly into machine knitted fabric.

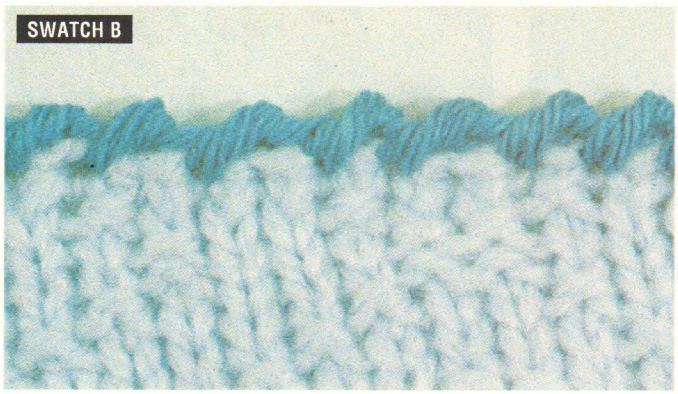
FURTHER ROWS AND TURNING

Crochet stitches vary in height. Unlike knitting the crochet hook sits on top of the row being worked and not through it. Therefore chains have to be worked to lift the hook at the start of a row to the right height. Double crochet (dc) is a short stitch (st) needing only one chain (ch) to turn. The turning or lifting chain is counted as a stitch. To make a second row of double crochet with straight sides make one chain before turning the work. Turn work away from you into the palm of the hand — Diagram 4 shows the direction to turn the work. Insert hook into the next stitch, remembering that the first stitch is the turning chain (see Diagram 5). Continue working one double crochet (1dc) in each stitch to end of the row. The last stitch is worked into the turning chain as shown in Diagram 6.

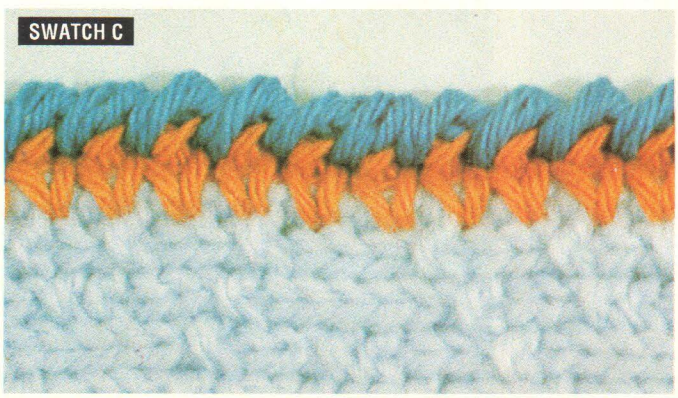
SWATCH A



SWATCH B



SWATCH C



CRAB STITCH

Abbreviation: Cst
A stitch with many names used mainly as an edging, but adds a design feature when used to join pieces of knitting together (e.g. skirt panels). Some of its alternative names are:
reverse double crochet; corded edge; rope stitch; Russian stitch; shrimp stitch; crimp edge.
One side looks neater than the other, it is better therefore to work the backward double crochet (yet another name for Cst) with the right side facing, so the characteristic 'whipped' look is more pronounced.
Note: Crab stitches are worked from left to right, instead of right to left — assuming you are right handed.

PLACEMENTS

It is easier to put a crab stitch (Cst) on top of double crochet (dc). However, there are some knitted fabrics where a row of double crochet would be too heavy. Watch your tension if working crab stitch directly into the knitting without a double crochet base. Please practice on your tension swatch before working directly on to the article!

CROCHET INTO KNITTING

All crochet stitches can be worked directly into the knitting. Choose a hook that allows the tops of the double crochet or crab stitch to lie flat at the edge. If the edge begins to spread and flute, use a smaller hook; if the edge begins to gather or pull in like a saucer, use a larger hook.
a) If working directly from waste have the purl side of the knitting facing you and fold the waste colour back so that the two stocking stitch sides are facing each other. Join in the yarn to the first stitch of the main colour unless working only one row of crab stitch, in which case join the yarn into the last stitch of the main colour. Choose a smaller hook size than you would if working the yarn purely in crochet, and pick up each stitch.
b) If working directly into either a cast off or cast on edge insert the hook directly under the cast on or cast off stitches. A larger hook and different yarn can be used as the hook need not be inserted into every stitch. Check your tension and miss every other

stitch if necessary, or maybe every third or fourth stitch. The only point to remember is to be consistent!

c) If working crochet directly into knitting that has a cut and sew edge, insert the hook below any sewing thread. With the exception of a slip stitch, all crochet stitches will contain the edge, and therefore enclose the sewing thread. The only time you should need to fold the sewn edge to the wrong side and work over a double fabric, is if the colour of thread used for the sewing is a strong contrast to the colour of the yarn used for the crochet.

WORKING A CRAB STITCH

Insert hook into next stitch on right. When working into double crochet pick up two strands of yarn (chain look) at top of the stitch. No turning (lifting) chain is needed at the beginning of a round. Make one chain to lift hook before starting a row to stop the corner distorting.

1. Collect yarn from cone, by dropping hook head on to thread as shown in Diagram 7.
2. Bring thread through to front of work tilting hook upwards. Make sure there are two loops on the hook, as it is easy to pull yarn through to front and through working loop on hook, giving you a backward slip stitch with a chain look rather than the corded whipped look required.
3. Twist the hook into a normal working position, yarn over hook and draw this through the two loops — one crab stitch made.

Swatch B shows crab stitch worked direct on to the edge of a machine knitted fabric, whilst **Swatch C** shows crab stitch on top of a base row of double crochet — everything has been worked in contrasting colours so that it easy to identify the two different stitches.

As we have had many requests from machine knitters for further information about crochet, Pauline returns in the October issue with more useful stitches and ideas.

DIAGRAM 1

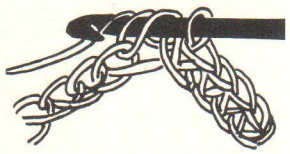


DIAGRAM 2

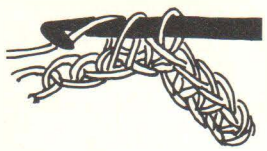


DIAGRAM 3

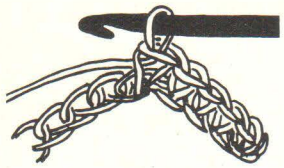


DIAGRAM 4

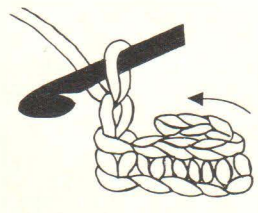


DIAGRAM 5

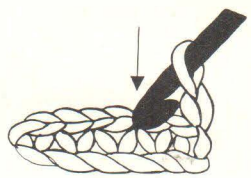


DIAGRAM 6

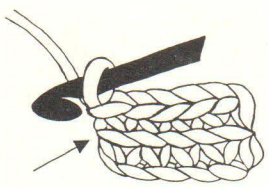
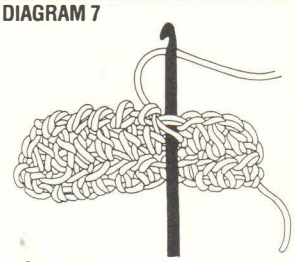


DIAGRAM 7



Crab stitch

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Fiona Ellis looks at basic shape and measurement requirements

MACHINE KNITTING DIY

Diagram Patterns

Designing your own or altering published patterns is simple if you can draw a straight line with a metric rule and use a simple calculator. You will find it easier to draw your diagrams on an A4 pad ready ruled in 5mm squares (available from most stationers). You will also need a soft lead pencil and eraser. Store patterns in a ring binder for future reference.

FROM THE BEGINNING

Like all machine knitting it begins with the all important tension piece. This should be allowed to 'rest' overnight before measuring. If you are sceptical, measure a piece when it is 'hot off the machine' and then again 24 hours later. One stitch too few or too many in 10cm will affect the finished size.

DANGEROUS ASSUMPTIONS!

Never assume that a particular yarn will always produce the same tension. Dye lots of the same make and colour can vary so it is wise to knit a tension piece every time. Tape measures stretch and may not give accurate readings over a small area, so use a rule. The 'green ruler' for standard gauge machines (or the 'blue' one for chunky gauge) is invaluable. No calculation is involved. Calibrations on the rule show how many stitches and rows there are over 10cm.

KEEPING TRACK

Experiment with tension and rib types for welts and cuffs. On a ribber the tension should be MT-4 or 5. Knit a tension piece of 60 rows finished with waste yarn. Keep this test piece labelled with tension and rows per centimetre for reference when knitting similar yarn.

THE BASIC EXAMPLE

The example is a sweater in stocking stitch with round neck and semi-dropped shoulder knitted in a 4 ply yarn. Basic but useful. The current trend in shape is long and straight with a generous allowance for ease. This basic shape can be used for Fair Isle or other stitch patterns. Although size 96cm (bust) is given for the example it could be made in any size. If you prefer it without armhole shaping simply ignore that part of the instruction. A deep welt would draw in the lower edge and perhaps spoil the shape so I feel a 4cm welt would be appropriate.

RELIABLE MEASUREMENT METHODS

First the measurements. Those at the top of the diagram are fairly normal for size 96cm but adapting size and shape is one step to becoming your own designer, so be adventurous, use your own measurements here.

Bust/chest is the actual body measurement plus allowance for ease. Divide this figure by two to find the width for the lower edge.

'Total width' is the most reliable method of determining the correct sleeve length for each individual. Take it by standing relaxed with arms loosely at the sides. Measure from one wrist up and over the top of the shoulders down to the other wrist — or get someone to do it for you. As the total width is measured above armhole shaping it must be remembered that width lost here must be added to the length of the sleeves so that the total width always remains the same. Clients measured this way will have confidence in your ability. If your tension piece has been correctly measured the result should fit perfectly.

The upper chest is the width above armhole shaping. Subtract upper chest from total width and divide the remainder by two to find the correct length for each sleeve.

Armhole depth is arbitrary, but it follows that larger sizes require deeper armholes and a cardigan would need a deeper armhole than a sweater. A depth of 25cm would be appropriate for the example. The sleeve top must measure twice the depth of the armhole, and a width of approximately 24cm would be suitable for the lower edge which will be gathered slightly by the ribbed cuff. For a closer fit the cuff could be made longer.

THE OUTLINE

Draw the outline diagram on your squared pad. I find it helpful to draw diagrams to a scale of 1 in 6 so that they are proportionate. Use your calculator to divide all measurements by 6. For example, a measurement of 54 becomes 9 and 68 becomes 11.3, This way your diagram will have a professional appearance.

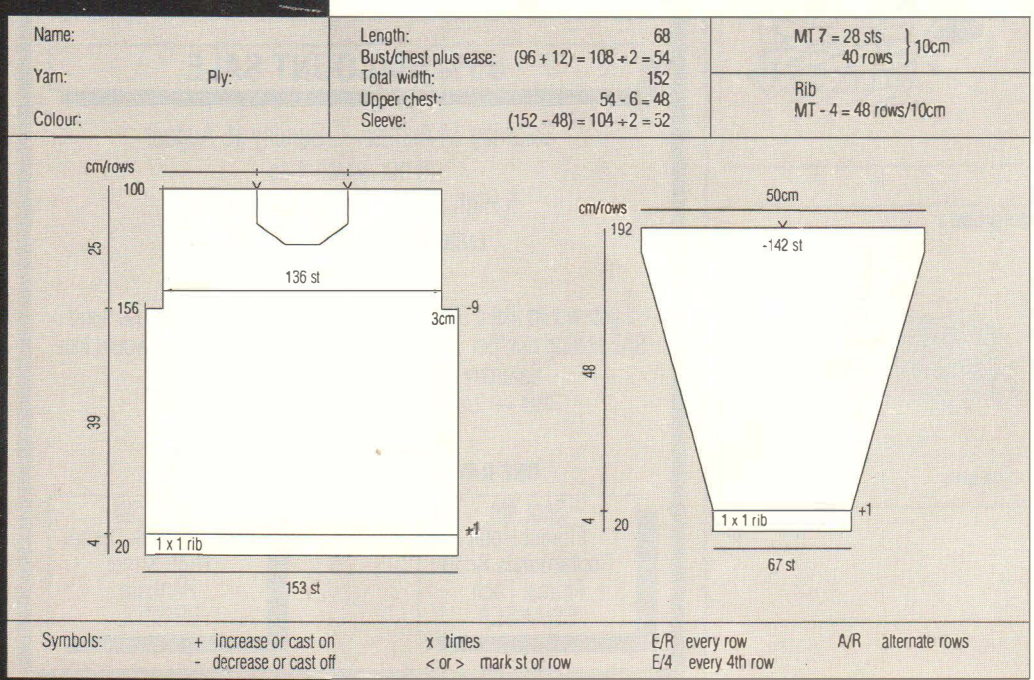
THE DETAILS

Next, note the actual measurements beside the diagram. Length of back/front is divided into three sections: welt; welt to armhole; armhole to shoulder. The sleeve is divided into two sections; cuff and main part of sleeve.

ADD THE CALCULATIONS

To calculate the number of rows required multiply by row tension. When knitting the row counter is reset after each section. For stitches multiply by stitch tension adding on two or three for seam allowance. If you prefer to work with an even number increase by one stitch on the 'odd' side after ribbing.

Happy designing — next time we will be calculating the neckline, neckband and sleeve shaping.



MACHINE WORKS

Peter Free discusses colour changers and loopy edges this month

This month I am going to answer a couple of questions from a reader in Essex who knits on a Brother 891.

SINGLE BED COLOUR CHANGER

The first concerns the single bed colour changer and she asks if the sinker plates can be adjusted in the same way as the normal single bed sinker plates. The answer is quite simply yes, because the whole arm is a modified version of the normal arm.

As a rider to the first question she says she is having problems with dropped stitches especially at the changer end and that despite knitting at a looser tension the knitting still feels rather tight. Both problems could be caused by the mast tension being too tight, but in view of her first question, the dropped stitches could also mean that the sinker plates, especially the left hand one need adjustment.

FAIR ISLE EDGES

The second main question is about Fair Isle knitting where some of the edge stitches are rather loose and floppy. As she says, this is OK when it is a jumper as the edges can be hidden in the seam, but when it is a cardigan it creates a problem because it looks untidy next to the button and buttonhole bands. In this case again, it looks like a top tension problem; either the tension itself is too loose, the tension cups and the stem they are mounted on need cleaning, or both. The reader says she is using the extra tension wire and asks if she should tighten the mast tension for that side, so that would appear to be the most likely solution.

FINE YARN DIFFICULTIES

Finally, she says she has particular problems when trying to knit fine 2 or 3 ply yarns, where the knitting is so awful and loopy that she has given up trying and asks if I have a magic cure for her. She doesn't mention whether or not she is using the close knit bar (on Jacquards), so I must assume that she is not. In this situation, if the bar is used, it raises the needles slightly and brings them closer to the yarn feeder. This makes it easier for the needles to pick up the yarn and at the same time has the effect of tightening the tension which gives a better finish. Of course, having a tighter mast tension also helps and ensuring the mast cups and posts are clean is also essential.

DO IT NOW!

This month, I would also like to take the opportunity to encourage you to have your machine serviced, if it is more than two years since it was last seen to. This is the best time of year for it, for two reasons:

1. We are (hopefully) coming into the warmer months when less knitting tends to get done and some of you, I know, even put your machines away for the summer. This means that we engineers have less work on and we are well able to cope with any extra work that comes in the form of machine servicing.
2. Taking care of the servicing aspect now also means that we are not rushed off our feet in the run up to Christmas and so are less likely to have to keep you waiting for a repair when you, too, are possibly anxious to get orders completed.

Anyway, the ball is in your court, so get those machines serviced early and at the same time have any potential trouble spotted before things go wrong thus preventing additional delay and costs. Speaking personally, I can do without a summer holiday if you want your machine serviced (though I can't speak for others!). If you live within about 75 miles of Bristol, I'm at your service on 0454 411851. Even if you live further away and you have a problem, I may still be able to help you and at the same time, others, through this column.

Wishing you trouble free knitting!

Readers Letters

Ann Pearson of Worksop has certainly enjoyed one of our series — but I'll let her tell you herself:

Re your series on Fabrics and Furnishings.

I have long felt there is a lot of potential for making soft furnishings on the modern knitting machine. Over the past few years I have knitted Fair Isle blankets, plated blankets, at least a dozen woven bath mats, woven cushion covers (stuffed with cut up tights so the whole thing can be put in the wash), woven throw-overs for my three-piece suite, seat covers and a woven tote bag!

I am planning to experiment with punch lace to make net curtains this year.

Inspired by a visit to the 'Quilts UK' exhibition I have started a patchwork blanket. I complete a few squares whenever I am between projects. The article in the April issue was particularly interesting as my favourite stitch is weaving. (Incidentally, I have found that double knit chenille as a top yarn is very effective for jackets etc.)

The bath mats I make are approximately 23inches x 32 inches and I use three ends of 2/30 for base yarn and craft (dishcloth) cotton for weaving. Even the fringing is knitted. Quick and easy to make and ideal for bazaars, friends moving house etc. They are usually well received.

Your new format is very interesting and looks promising — keep up the good work.

We will try to Ann. Your projects sound fascinating. Although Betty's series on furnishings has finished for a few months, there will be a new series on a new topic from her in the autumn which I suspect you will find equally fascinating.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

Simple babywear easily adapted from Marion Nelson cards in two styles from one basic card this month

Adapt-a-Pattern

Getting the best from the Marion Nelson cards

Although there isn't a set of cards especially for babywear, some of the sets commence at a 46cm chest size which could, depending on the baby's size, fit from 3 — 9 months. We turned a basic sweater pattern into two versatile and useful styles using Card 82 from the Basic Sweater Set.
Size: To fit 46cm.

STYLE DETAILS

a) Matinée jacket with lace 'skirt' and sleeves, bodice in stocking stitch and edges and bands in picot with a centre stripe of contrast.
b) Cardigan in stocking stitch with a single motif of lace running either side of front bands and in centre of sleeve. Ribbed welts, cuffs and bands. Contrast used for cast on and tubular rows of cardigan.

THE YARNS AND TENSIONS

It was back to the oddments cupboard this month for yarns. We found some 3 ply in White and some 2/30s Acrylic in Lilac, which seemed to make a pretty combination for either garment. As we had wanted lightweight pieces for the summer a card for 3 ply knitting, requiring a tension of 32 sts and 48 rows to 10cm (marked as 8 sts and 12 rows on card) was selected. The 3 ply knitted up in stocking stitch perfectly to this tension, as did the 2/30s acrylic when it was used double stranded. However, the setting on the tension dial differed between the two yarns, so be sure to make a swatch every time you change either yarn or colour.

THE STITCH DESIGN

The stitch pattern had been selected before we found the yarns! We wanted a small repeat which would give an attractive lace without large holes — so little fingers wouldn't get caught in the garments — and which would also look attractive when worked as a single panel. We used Pattern 143 from Brother *Stitchworld* book. This is actually an 8 stitch repeat as you can see from Diagram 1. For 24 stitch repeats, simply punch three repeats across the card. For a 12 stitch repeat, punch the pattern in the centre of the card and leave two stitches at either end blank. This modification will give an all-over columnar lace design.

Although it would probably be too tedious to work manually as an all-over design, we have given a manual version which could be used for the single motifs worked on the cardigan design, which would not take too long to do.

THE MATINEE JACKET

A simple matinée jacket is quite easy to work from a sweater design. It consists of a straight knitted piece, which is then gathered on to a plain bodice. The style (and stitch patterning) amendments can all be done on the straight sections of the body. The re-hanging and gathering of stitches finishes before the armhole shaping (and neck shaping for the fronts). Working in this way means that all the major shaping directions can be used exactly from the original card. To keep the fancier and more delicate appearance, sleeves can be worked straight, starting on waste yarn at their maximum width and then gathered on to the number of stitches as given for the 'original' cuff — see Diagram 2.
Tension: Two ends lilac stocking stitch try T4, for lace try T3••. You may find that you get close to the correct tension on lace, but it does not have to be 'smack' on, the stitch width is more important than rows for lace. Stocking stitch should be matched as closely as possible.

BACK SKIRT

The original card required 80 sts, so we used 120 — i.e. one and a half times the original number. You could even use double the number for a very full skirt section.
Cast on using WY ending CAR. Use nylon cord to K 1 row. Using lilac 'e' wrap over nylon cord, MT-1, K4 rows. Using white, K1 row. Work picot line and using MT+1, K1 row. Using MT-1, K1 row. Using lilac, K4 rows. Don't turn the hem, it's always easier to go straight on to lace with a longer edge. Turn up bottom hems when making up garment.
RC000 MT, Insert punchcard and lock on first row. K1 row. Set carr to select/memorise for patt as required and K1 row. Release card. Start and work in all-over lace pattern, until RC 50. WK*. Note this is 10 rows shorter than given on pattern from card — so we will have room to pick up, make some 'waist' eyelets to thread ribbon through and knit a little straight section before the armhole shaping starts.

MAKE UP TIP

Do all the lace pieces first, then steam them all, before rehanging on to the machine — it gives a better finish. You can turn hems and slip stitch them down now if you like.

BACK TO THE CARD

Push 80 sts (now as patt) to WP. Re-hang back skirt, 2 sts on first N, 1 st on next — rep 2 on alt Ns all along the row. Using lilac, MT (for st st) K2 rows. Transfer 3rd and every foll 3rd st on to its adjacent N, leaving empty Ns in WP — this is the row for threading drawstring ribbon through. K8 rows**.
RC000 Work armhole shaping and rest of back exactly as given on card.

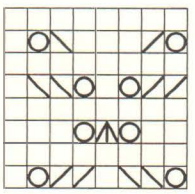
FRONT SKIRT

Cast on 60 sts and work as back to *. Push 38 Ns — note this is half the 80 sts, less an extra two, to leave 'space' for front bands to be added — to WP and work as back to **.
RC000 Work as a half front but first neck cast off to be 5 sts not 7 as would be half neck from patt — we've two less for half front than original card as the the front band allowance (remember). The rest of neck shaping etc. as half card.

DIAGRAM 1

8 stitch repeat. Work thus:
* 6 passes lace carriage, K2 rows
4 passes lace carriage, K2 rows *
Repeat from * to * throughout

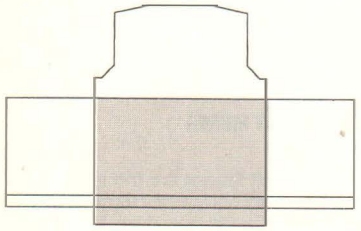
Manual version — this could be used for the single motif cardigan



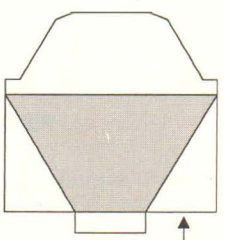
KEY

= Empty needle
= Stitch transferred either to R or L
= Stitch transferred from R and from L on to centre stitch
= 1 stitch and 1 row

DIAGRAM 2



Shaded area shows original shapes on Card. Wider outlines show shape modifications to make matinée jacket.



This edge gathered after main sleeve complete, on to 'original' sleeve cuff stitches.

Work a second side to match, reversing shapings.

SLEEVES

Push 60 sts — the maximum width sleeves would attain from the card, to WP. Work a WY cast on and K a few rows ending CAL. Using nylon cord, K1 row.
RC000 Lilac and MT, K2 rows. Start and work all-over lace patt throughout, rows as card, shape top of sleeve as card.

CUFFS

Push 40 Ns to WP. Wrong side facing, pick up bottom sleeve, gather evenly. Work hem as for back edge, but complete by picking up first row of band, hang evenly and cast off.

FRONT BANDS

Work bands as desired, perhaps working the same picot edge as we've done to match the other edges and adding 2 — 3 one stitch buttonholes between the holes for ribbon and the top neck.

NECKBAND

Work as front bands, adding one buttonhole if required.

TO MAKE UP

Steam bodice lightly to correct measurements. Slip stitch seams of bottom hems (if not already done). Join shoulders. Set in sleeves. Join side and sleeve seams. Finish bands by turning on to right side and backstitching down. Thread ribbon through holes. Sew on buttons.

THE CARDIGAN

You will find basic instructions for converting sweater designs to jackets and cardigans within the help information in the basic set. I prefer to knit fronts a little smaller than half a back, so that when the bands are in position, you don't end up with the total front piece measuring slightly wider than the back, but you have the choice of working in whichever way suits you.
Note: All ribs (bottom, cuffs, front bands, neckband) cast on using lilac, after tubular rows use white, white is MC throughout.
Tension: Try 3• or 3••.

BACK

Using T1/1 for ribs, work back exactly as given for patt from card.

FRONT

Cast on 38 sts. After rib, work single motif lace patt, starting on 7th st from front edge (i.e. first 6 sts nearest front band will be plain, next 8 have the lace pattern, the rest will be plain). Work as card (half the pattern) to neck shaping. First cast off 5 (not 7) sts. Rest as for card.

SLEEVES

Work as for card, but add a single motif line of lace over centre 8 sts only.

FRONT AND NECK BANDS

Work 6 rows rib.
Buttonhole band: Work a single stitch buttonhole on the 3rd row, you will need approx 5 evenly spaced, place top one close to neckband and you won't need one on neckband.

TO MAKE UP

Pretty standard really!

POTENTIAL AMENDMENTS

Of course, other stitch patterns, a border of lace, or Fair Isle, or an all-over Fair Isle design could be substituted for the all-over lace design on the matinée jacket. Borders of lace or Fair Isle, a vertical Fair Isle motif, or just a pretty single motif could be used on the cardigan version. If the sweater were knitted as well, perhaps one with long and one with short sleeves, then together with the matinée jacket and cardigan variation, you'd have a lovely mix and match set to give as a present for a new baby. Add a pretty square shawl in the lace pattern and you've nearly got a layette! All from one basic card, how's that for value?

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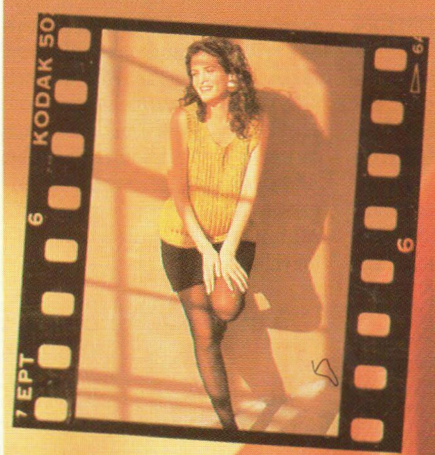

MACHINE KNITTING NEWS

06

ON SALE NOW

Featuring 16 Summer knitwear designs to see you through the holiday season

COLOUR AND DESIGN WORKSHOP

Linda Jackson of Artika Designs, with ideas and information about Colour in Knitwear Fabric Design puts the emphasis on Abstract Designs this month

Last month I wrote about the use of colour in picture knitting, and made a distinction between pictures and abstract designs. The reason for this is that while the creative use of colour can enhance picture designs and bring them to life, colour often actually forms part of the design itself in the case of abstract (and semi-abstract) designs, so it's worth taking the time to treat them separately. In this article I will touch on some of the more general aspects of colour in abstract designs, moving on next month to some of the technical aspects of managing colour when knitting abstract designs.

DUAL COLOURED 'BUSY-NESS'

Of course abstract designs like any others can sometimes be uninspiring and flat. At their worst they are just a sort of busy-ness to prevent the fabric from being all one colour. You will doubtless be well acquainted with this sort of design as most machines come equipped with an unending supply of them, either built-in, on cards or in books! On the other hand, as painters, weavers and crafts people throughout the centuries have shown, the possibilities of abstract design are endless.

CHANGING SHAPES

Because there is no requirement to pick out a particular outline or form by preserving the dark/light relationship of that shape and its background, an incredible new world opens up with abstract design. By changing a colour on one part of the design in a knitted fabric a different sort of shape suddenly shows up. Perhaps a dead spot which had just been a background area before you changed the colour from oatmeal to flame suddenly stands out against the other colour and you notice a whole series of intricate new shapes which had gone unnoticed when the shape formed the background.

THE ELUSIVE DIMENSION

While at times very exciting, this can also be extremely frustrating. Usually the design knitted as it appears on the punchcard, mylar sheet or screen (with unmarked areas representing a pale background colour and marked areas representing a darker contrast colour) has a definite shape to it. However, this shape can be drastically altered by rearranging the colour relationships and unfortunately (or fortunately) the added dimension of colour cannot be controlled to the same extent that the original design is. Now instead of designing an interesting punchcard

(or mylar) design, adjusting and changing it until it is just right (yes, it sometimes is) there is another more elusive dimension to consider. I say 'elusive' because however talented you are, and however good your eye for colour is, you cannot predict the visual effect of certain colour combinations on an overall fabric. Yes, you can have ideas and inspirations, but the key to marrying your design with colour and achieving an effect which is really outstanding relies on a mixture of all this with a 'fourth dimension' — experimentation.

PANIC OR FREEDOM?

Experimentation has different connotations for different people, and indeed for the same people at different times. Sometimes it means "Oh god, I need this thing by tomorrow and who knows if I'll come up with something good by then. What I really

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need is a formula for success". Sometimes it means "Well I'll start off with a vague idea and see where it takes me, what interesting things emerge, and what strange new shapes come forth. At last freedom to follow whatever comes up without knowing where it will take me." Most of the time experimentation involves a little of each of these attitudes.

NO GUARANTEES!

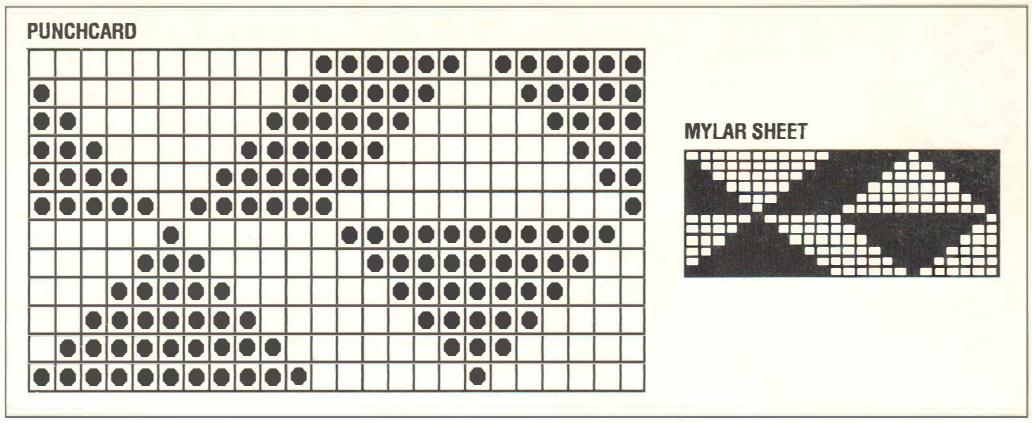
Since there is no guarantee for success, no series of steps to work through to achieve a certain goal, as is usual in articles about knitting techniques, I had to think hard about how best to illustrate the way colour and design interact in a way which might help knitters wishing to create their own abstract designs or colour those they already have. I decided that the best thing to do was on one hand to give some help with how to equip yourself for your experimental session and on the other to illustrate a few steps in the process of developing colour in a design.

INACCURATE IMAGINATION

In every area of design, not just fabric design — it is much harder to imagine what shades of colour will look good together, much easier and reliable to let your eyes do the work for you. Because of this you really need to have instant visual access to your complete yarn inventory! The only way to achieve this is to make up your own shade cards, containing every single different yarn colour you own. Include everything — wools, silks cottons, tweeds, acrylics, fancies and so on. Just a strip of card with holes punched along the side for each colour area is sufficient. Try to grade the colours moving gradually from dark to light, green to blue etc. leaving spaces as you go along to fill in later if you have colours missing. Cut lengths about two feet long, double them up twice and loop them round a hole so that you have a four strand fringe of each colour. It's important to have the strands quite long so that you can pull any colour strand across to put next to any other in your collection, even those at the opposite end of the same card.

COLOUR SESSIONS

Making up your shade cards will be a long job if you've never done it before, so divide it into manageable parts. Do your browns in one session, your greens the next and so on. Don't be put off by the initial time involved, as you will start realising the benefits in time saved immediately. If you take your shade cards with you when you intend to buy yarn, you'll avoid buying duplicates of yarns you already have, and you'll be able to pick up the odd missing colour knowing that it is the right one rather than the one you have three kilos of at home. (The only disadvantage of these shade cards, of course, is that while you will be surprised and overwhelmed at the depth and diversity of your yarn supply, this same realisation will soon strike other members of your family...)



As you've probably gathered by now, it is very rare for something to fall gracefully into place, as a beautiful new colour scheme is discovered and knitted faultlessly into a test swatch. On the other hand, together with a ready source of colour reference and guide to your own colour supplies, there are some tips which might help.

TIPS AND COMMENTS FOR EXPERIMENTING WITH COLOUR IN DESIGNS

1. Let colour be your main concern, rather than fibre content or thickness. You will soon find out if there are any problems with the latter.

2. Don't be afraid to experiment with any combination of anything. In fact, if you've ever heard anyone tell you not to mix certain things be specially keen to try them out! One proviso here — if you are knitting to sell, you should bear in mind your market. At one end of the market people won't be that interested to know that one of your yarns is silk, chenille or whatever and they certainly won't pay extra for it. At the other, your customers will not be overjoyed to know that there are acrylic yarns mixed in with the lambswool jacket you are selling them. There are also those who are allergic to certain fibres, or who will only buy machine washable items. The list goes on...

3. Be open to colour ideas in your non-knitting hours and note down anything that strikes you — that wall in different shades of London brick, that little collection of yarn ends you tidied up from your floor and so on.

4. Never dismiss something that doesn't work out. Very few brilliant ideas materialise out of nothing. More often they emerge slowly from a series of rejections, alterations and adjustments to a potentially good idea. Examine your results to see whether there are aspects of them that did work out well, that you can retain for your next experiment and build upon. Try to work out exactly what it is about your swatch that is spoiling things and why — as I have done in the example below. Quite often you will find that with a minor adjustment something which is fairly unremarkable comes alive.

5. Last, but in some ways most important, try to allow 'resting time' for anything you have worked on. Put your swatch aside in a place where you will come upon it unawares at odd times. You will be surprised at what can happen. You can suddenly realise exactly what needs to be done to achieve your aim. On the other hand, you may well find that something which you had been working on intensely and which you were dissatisfied with at the end of your session, is actually very successful when seen away from the pressures and analytic gaze of the frustrated artist. Some of my favourite and most popular colourways were put on the 'not sure' pile initially.

NOTES FROM AN EXPERIMENTAL SESSION

I chose a punchcard design which, though featuring an 'optical' effect which means that your eye is not allowed to classify the design easily into 'background' and 'contrast' was nonetheless small and simple. This one is from Artika Designs' *Italian Collection*. Even though the design is small (12 rows) and uncomplicated (simple blocks of solid colour) you can still produce a large and intricate-looking fabric design by the appropriate use of colour.

Aim: To develop a fabric for part of a sideways knitted garment

Swatch 1. Just a slight variation on the basic design, adding a little colour but preserving the original shape of the pattern. Quite pretty, but I wanted something with larger areas of pattern with a definite shape to the colour scheme.

Swatch 2. Tried to vary the colouring grouping colour arrangements into 12 row sections to achieve the impression of larger colour areas. Not very successful overall but on reflection (see below) incorporates several quite good ideas.

Good points: Colours quite good — I've used lighter and darker shades than the background (light pink and navy) which combine well.

Using a different contrast colour over the 'join' between two distinct rows of triangles. Looks good using the light pink.

Bad points: Using the navy over the 'join' between rows of triangles doesn't work at all. Dominates the design in that area and makes it look bitty. In fact it makes the whole swatch look formless and unstructured.

Conclusion: Swatch looks awful, but actually contains quite a few good ideas to work on

Swatch 3. I used a stripe with the pink join from Swatch 2 and introduced a new stripe of plain white. Quite effective, but I'd like a little more interest in the white stripe without changing much about the way it looks, and though I like the pink stripe I'd like to see what happens if I use a slightly darker pink.

Swatch 4. Working from Swatch 3, I introduced an extra close colour to the white stripe without altering the light/dark relationship between background and contrast, so it looks more interesting. Deepened the pink. Quite pleased with the effect so far.

While I had the yarns threaded up I also tried a stripy effect in one area which I was not too keen on and so won't use.

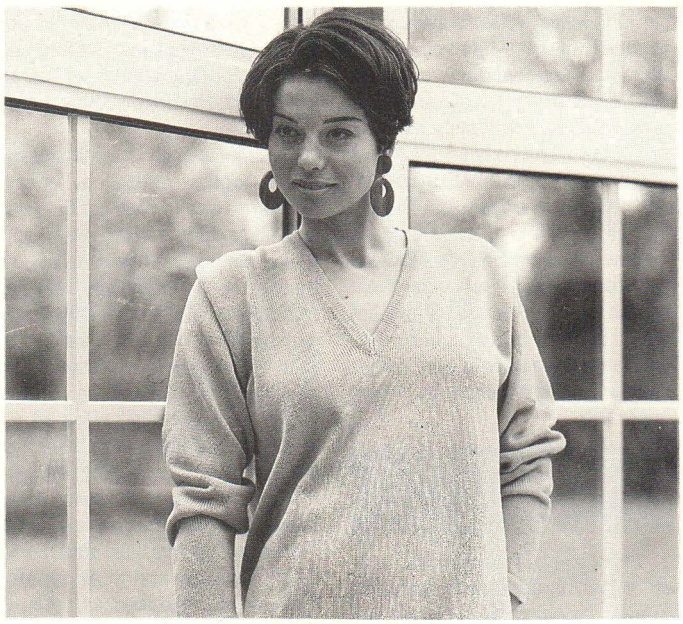
To try next: Quite keen on both the pink combinations, so what I might do next is to use both of them next to each other, and develop a further stripe using a colour somewhere between navy and white as the primary contrast colour. I would then knit stripes of white combination/ new mid-colour combination/white combination/ light pink combination/ dark pink combination/ light pink combination/ etc. This way I would get a very wide (72 row) shaded stripe which could be repeated once to cover most of the body of the sweater.

Ed's note: *Some of Linda's colour advice depends on very subtle colour changes. Unfortunately, the printing process does not always represent colours as shown on the original samples (for instance, on some swatches the 'purple' in her first article looked black). There is little we can do about this, so when looking at samples, check the text for exact details of original shading.*

Lady's Slip Stitch Tunic

Illustrated on page 65

***MACHINES**: These instructions are written for standard gauge punchcard machines*
***YARN**: Yeoman Cannele Cotton*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Ochre (MC)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*



SIZES
To suit bust 81-86[91-96:101-106]cm.
Finished measurement 106[112:118]cm.
Length 80cm.
Sleeve seam 50cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

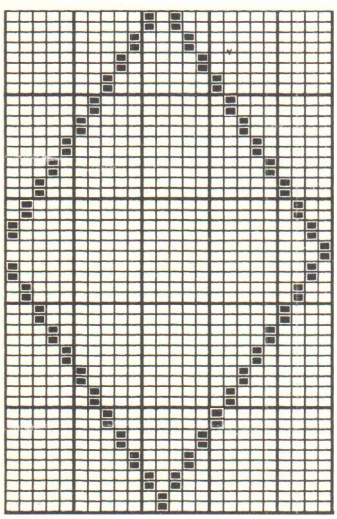
MATERIALS
Yeoman Cannele Cotton.
3 x 250g cones in MC.

MAIN TENSION
30 sts and 48 rows to 10cm measured over slip patt (tension dial approx 7). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 55.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punchcard machines: Punch blanks only.
Electronic machines: Use negative button.



PATTERN NOTE
Pattern worked as slip stitch — i.e. using part/empty/slip setting.

FRONT
Push 160[170:180] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT-2, K4 rows. Dec 1 st at each end of next and every foll 4th row 4 times in all. 152[162:172] sts. K until RC shows 20. Using T10, K1 row. Using MT-2, K4 rows. Inc 1 st ff (do not fill the 'hole' left by fully fashioned shaping) at each end of next and every foll 4th row 4 times in all. 160[170:180] sts. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt (see note). Using MT, K until RC shows 60. Inc 1 st at each end of next and every foll 20th row 10 times in all. 172[182:192] sts. K until RC shows 280.

SHAPE ARMHOLES
Cast off 10 sts at beg of next 2 rows. 160[170:180] sts. K until RC shows 284.

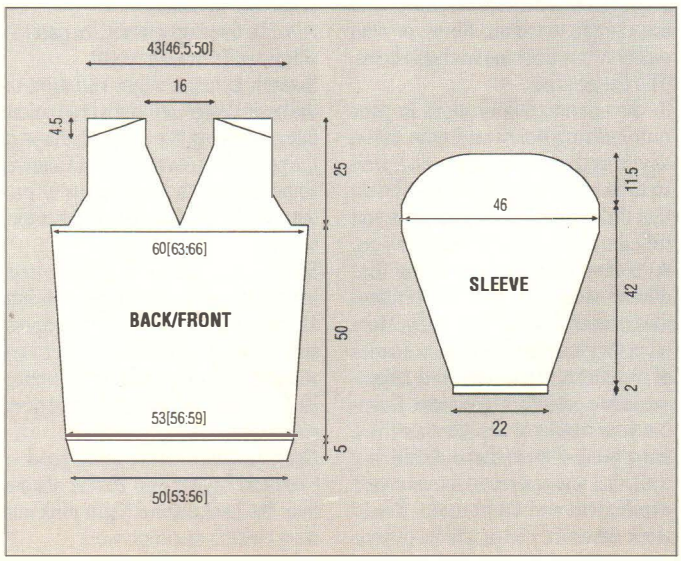
SHAPE NECK AND ARMHOLE
Note patt row. Using nylon cord, K 80[85:90] sts at L by hand, taking Ns down to NWP. Cont on rem 80[85:90] sts at R for first side. Dec 1 st ff at armhole edge on next and every foll 4th row 15 times in all, *at the same time* dec 1 st ff at neck edge on 5th and every foll 4th row 25 times in all. When neck and armhole shaping complete 40[45:50] sts rem. K until RC shows 400.

SHAPE SHOULDER
Cast off rem sts.
CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Reset punchcard to noted row and lock. Set carr to select/memorise for patt without K and take to L. Release punchcard and set carr for patt. Reset RC to 280 and work L side to correspond with R.

BACK
Work as given for front until RC shows 284. Dec 1 st ff at each end of next and every foll 4th row 15 times in all. 130[140:150] sts.
K until RC shows 378.

SHAPE SHOULDERS
Set carr for HP and always taking the yarn around the first inside N in HP, push 4 sts at opposite side to carr to HP on next 10 rows. Push 5 Ns at opposite side to carr to HP on next 0[2:2] rows. Push all Ns at opposite side to carr to UWP and K1 row. Set carr for st st and so HP Ns will K and K1 row. Cast off.

SLEEVES
Push 68 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT-2, K10 rows. T10, K1 row. MT-2, K10 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Insert punchcard



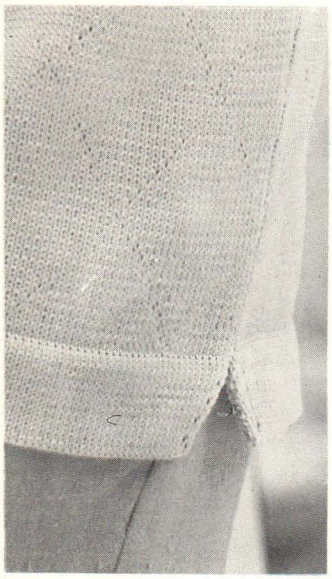
and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt (see note). Using MT, K until RC shows 25. Inc 1 st at each end of next and every foll 5th row 36 times in all. 140 sts. K until RC shows 212.

SHAPE TOP

Set carr for HP and always taking the yarn around the first inside N in HP, push 2 Ns at opposite side to carr to HP on next 48 rows. 44 sts. Push 4 Ns at opposite side to carr to HP on next 6 rows. 20 sts. Push all Ns at opposite side to carr to UWP and K1 row. Set carr for st st and so HP Ns will K and K1 row. Cast off.

NECKBAND

Push 200 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and MT-2, K2 rows. Dec 1 st ff at each end of next and every foll alt row 5 times in all, K1 row. Using T10, K1 row. Using MT-2, K2 rows. Inc 1 st at each end of next and every foll alt row 5 times in all. K 1 row. Place a marker on 25th st to L and R of centre '0' (shoulder seam match markers) and on centre '0' (centre back neck marker). WK.



TO MAKE UP

Block and lightly steam pieces to correct measurements. Join shoulder seams. Set in sleeves. Join side and sleeve seams, leaving bottom body hem unsewn to form small decorative slit. Finish neckband by pinning in position on right side and backstitching through last row worked in MC.

Turn band in half to inside and slip stitch down through open loops, removing WY as you go.

Join centre front of neckband.

Give final light steam on seams.

Man's Electronic Garter Stitch Cardigan

Illustrated on page 66

***MACHINES**: These instructions are written for Brother electronic machines with garter carriage and ribber*

***YARN**: Many A Mickle 4ply Cotton*

***FIBRE CONTENT**: 100% Cotton*

***COLOUR**: We used Mint (MC)*

***STOCKISTS**: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES

To suit chest 94[99:104:109:114]cm.

Finished measurement 109[114:119:124:129.5]cm.

Length 71[72.5:75:78:80.5]cm.

Sleeve seam 54cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 4 ply Cotton.

1 x 600[650:650:700:750]g cone in MC.

7 buttons.

MAIN TENSIONS

Note: Tension swatches should be washed, dried and steam pressed before measuring.

26 sts and 42 rows to 10cm measured over garter stitch patt (tension dial approx 9).

27 sts and 40 rows to 10cm measured over st st (tension dial approx 8).

Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 55.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET/ELECTRONIC PATTERN

Mark mylar sheet or program patt before starting to knit.

PATTERN PROGRAM

Mode 999. See box on page 64.

SPECIAL NOTE

Garter carr welts could be worked instead of ones made with ribber. Program for 1x1 rib and follow sts and rows as given.

BACK

With RB in position set machine for 1x1 rib. Push 139[145:151:159:165] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K 4 rows. Using MT-5••/MT-5••, K4 rows. Using MT-5•/MT-5•, K4 rows. Using MT-5/MT-5, K4 rows. Transfer sts to MB. Inc 1 st*. 140[146:152:160:166] sts.

Replace main carr with garter carr. Insert mylar sheet and/or program patt (see patt program).

Set RC at 000. T9**, K until RC shows 168[174:176:180:185]. Place a marker at each edge.

Set RC at 000. K until RC shows 110[112:118:124:128].

SHAPE NECK AND SHOULDERS

Change to main carr. CAL. Push all but 44[47:50:54:57] Ns nearest carr to HP. Set carr for HP and WK over rem sts. CAL. Push 52 Ns nearest carr to UWP and WK. CAL. Set carr so HP Ns will K and WK.

LEFT FRONT

With RB in position set machine for 1x1 rib. Push 67[71:73:77:81] Ns at L of

centre '0' on MB and corresponding Ns on RB to WP. Work as given for back, noting difference in programming (see patt program) and sts — there will be 68[72:74:78:82] sts immediately after rib — until RC shows 158[162:166:170:174]. Place a marker at R edge.

SHAPE NECK

Set RC at 000. Dec 1 st at R on next and every foll 5th row 14 times in all. *At the same time* when RC shows 10[12:10:10:12] place a marker at L edge. When first neck dec sequence complete 54[58:60:64:68] sts. K6 rows. Dec 1 st at neck edge on next and every foll 6th row 9 times in all. 44[47:50:54:57] sts. K until RC shows 120[124:128:134:139].

SHAPE SHOULDER

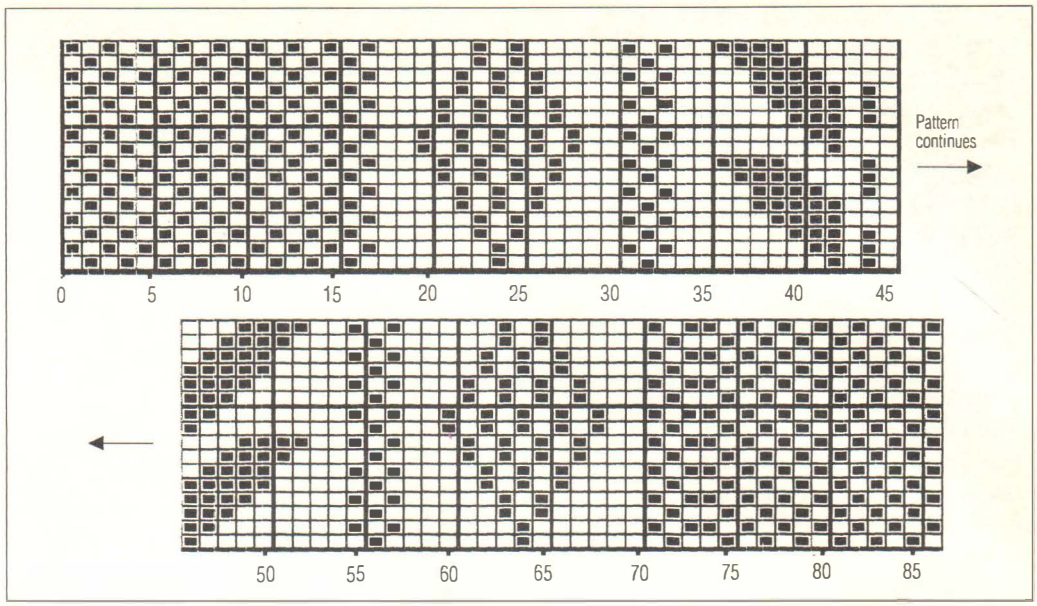
Change to main carr and WK.

RIGHT FRONT

Work as given for L front, reversing cast on, amending programming (see patt program) and reading L for R and vice versa to reverse all shapings and markers.

SLEEVES

With RB in position set machine for 1x1 rib. Push 79 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to *. 80 sts. Work as given for back to **, noting difference in program (see patt program). K 25 rows in patt. Remove garter carr and using T8, continue in st st throughout. *At the same time* when RC shows 6[5:5:5:4], inc 1 st at each end of next and every foll 6th[5th:5th:5th:4th] row 31[10:30:39:30] times in all. K0[6:6:0:5] rows. Inc 1 st at each end of next and every foll 0[6th:6th:0:5th] row 0[23:6:0:13] times in all. 142[146:152:158:166] sts. K until RC shows 200. WK.



FRONT BAND

With RB in position set machine for 1x1 rib. Push 17 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.

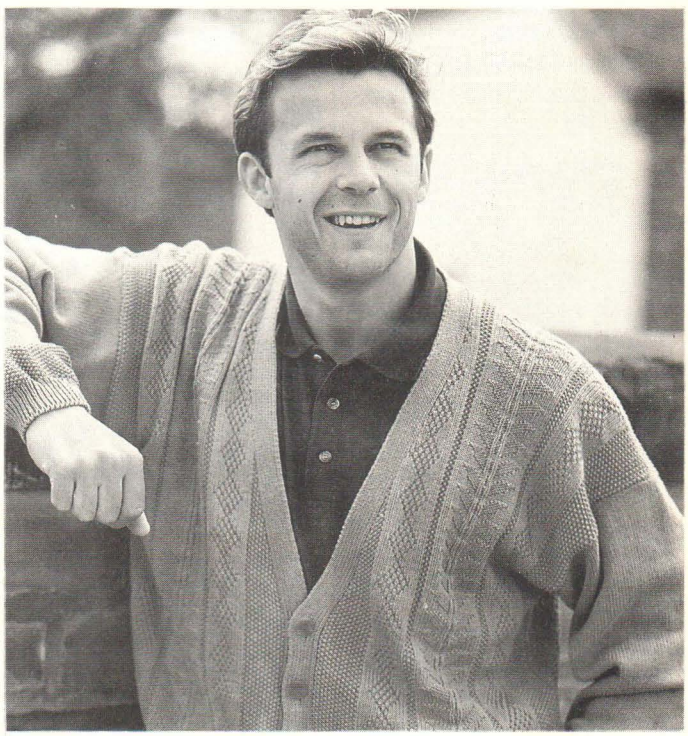
Set RC at 000. Using T4/4, K4 rows. *Make buttonhole over centre N. K21[21:22:22:22] rows*. Rep from * to * 7 times in all. K until RC shows 600[600:610:610:620]. WK.

TO MAKE UP

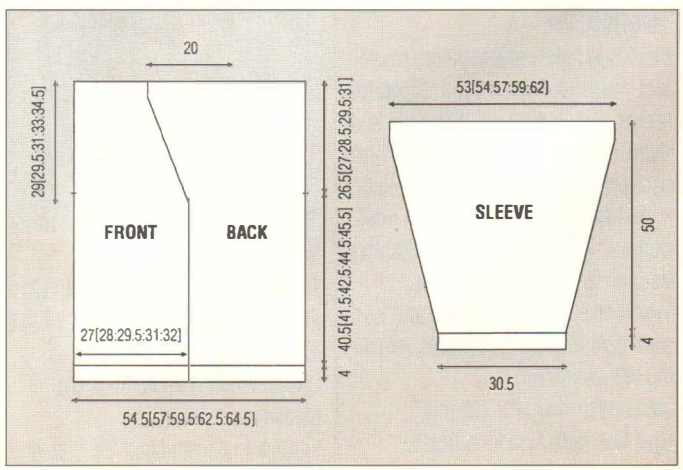
Join shoulder seams: Push 44[47:50:54:57] Ns to WP. With right side facing, pick up sts from below WY on back shoulder and hang evenly on to Ns, push these sts behind latches. With wrong side facing, pick up sts from below WY on corresponding front shoulder and hang evenly along the row in hooks. Remove WY. Manually K sts in hooks through sts behind latches all along the row. Using MC, cast off loosely.

Set in sleeves: Push 142[146:152:158:166] Ns to WP. With right side facing, replace armhole edge between markers evenly on to Ns, pushing sts behind latches. With wrong sides facing, pick up sts from below WY at top of sleeve and hang evenly along the row, into N hooks. Remove WY and complete as given for shoulder seams. Join side and sleeve seams.

Pin button/buttonhole band in position evenly around cardigan and sew in position, pulling back any excess rows and casting off. Wash garment. Dry flat, pulling gently to correct measurements. Steam press. Sew on buttons to correspond with buttonholes.



BACK			
94cm SIZE:	R1 - 16	St 9 - St 80	First N G1
99cm SIZE:	R1 - 16	St 7 - St 80	First N G1
104cm SIZE:	R1 - 16	St 6 - St 83	First N G1
109cm SIZE:	R1 - 16	St 3 - St 83	First N G2
114cm SIZE:	R1 - 16	St 2 - St 85	First N Y1
LEFT FRONT			
94cm SIZE:	R1 - 16	St 9 - St 77	First N Y68
99cm SIZE:	R1 - 16	St 6 - St 79	First N Y72
104cm SIZE:	R1 - 16	St 6 - St 80	First N Y74
109cm SIZE:	R1 - 16	St 2 - St 80	First N Y78
114cm SIZE:	R1 - 16	St 1 - St 83	First N Y82
RIGHT FRONT			
Patt Selector Switch 1 up. Program as for L front changing first N position to green.			
SLEEVES			
Mode 999.	R1 - 16	St 1 - St 2	First N G1



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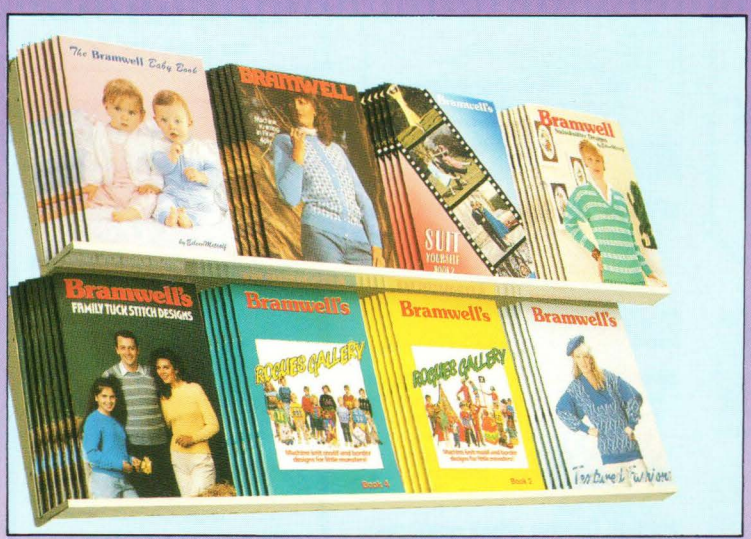

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